

MILITARY ILLUSTRATED

□ PAST & PRESENT

No. 5
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Katcher:

**Bull Run
Revisited**

McBride:

**Thothmes III,
1482 BC**

Freeman:

**Great War
Sculptures**

Military Miniatures:

**10 Years of
'Chota Sahib'**

Davis & Lyles:

**U-Boat Uniforms,
1939-45 (2)**

Katz & Volstad:

**GOLANI
Recon-Commandos**



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Our cover illustration, the gift of a beautifully ornamented officer's sash of the 52nd Light Infantry, c. 1808-15, was kindly provided by Shepherd Fair as a supplement to those illustrated in 'MI' No. 3, pp. 28-29.

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EDITORIAL



Julian Freeman

Sam Katz



Ron Volstad

Philip Katcher



We have four first-time contributors to 'Att' No. 5. **Julian Freeman**, who has written our study of the magnificent First World War sculptures of Charles Jagger, was born in 1950, and educated in London and at the University of Nottingham. He wrote his Master's thesis in 1980-83 on representational artists of the First World War, and has published a number of articles on the subject, including one on the war art of Henry Tonks in *Burlington Magazine* (July 1985). He is presently the Exhibitions Officer at Brighton Polytechnic's Faculty of Art and Design.

Samuel M. Katz, author of our article on the Israeli Golani Brigade Recon-Commandos, was born in 1963. He volunteered for the IDF, serving in the Navy. During Israel's involvement in Lebanon in 1982 he

served in a dual capacity, which afforded him a close look at two sides of warfare. Sam has a particular interest in the development of IDF elite units, and the rôle of the Israeli National Police Border Guard, especially their rôle in the 1982 war. He is married, and lives in the USA.

Sam's article is illustrated by the respected Canadian artist **Ronald B. Volstad**. Born in 1949 in Alberta, Canada, where he still lives, he had no formal art training. Two years' working in a TV station art department so impressed him with the world of commercial art that he spent the next 15 years operating heavy machinery in the oil industry! His first illustrations were published in 1970; he is now widely known for work in Osprey and Squadron/Signal books, and also works as a court-reporter artist for TV news reports.

Our article on the US Civil War re-enactment scene is by **Philip R. N. Katcher**, who has been involved with 'living history' projects since 1960, and is the author of a number of books, most recently a series on Civil War uniforms in the Men-at-Arms list. He 'fought' at the first re-enactment of Bull Run in 1961, and writes about these activities for a number of magazines. He lives with his wife and daughter in suburban Philadelphia, a stone's throw from the site of the American army's encampment area in the winter of 1777-78, where he has done archaeological work.

À moi la Légion . . .

We draw your attention to the subscription and binder offer on p. 7. Many letters lament that 'Att' is not regularly available in some parts of

the UK, and is even harder to find overseas. All we can practically do about this is to urge you to subscribe. This has major advantages to you — of reliable supply, and now of cost as well, given our free binder and two-year discount offers.

Subscriptions are the life-blood of this venture: in these early months, when we are fighting for a secure future, every subscription is of real value. If you like the magazine, and wish to support our efforts to continue and improve, then taking out a subscription, today, is the most helpful thing you can do for us.

Zulu and Boer War tours

Ted Brown of 4A Linden Rd., Bognor Regis, W. Sussex PO21 2AN tells us that he will be leading two further battlefield tours of major sites of the Zulu and Boer Wars in May and October 1987. The 18-day Zulu War tour will visit Isandlwana, Rorke's Drift, Ulundi, Kambula, Hlobane, Imombi, Inyezane, Gingindlovu, Forts Eshowe, Pearson, Cherry, Crealock; Cetshwayo's grave; museums, etc. etc. The October tour of sites of the 1881 and 1899-1902 Anglo-Boer Wars will last three weeks. Arranged through a tour company and an airline, these tours should cost under £1,000 per head. Interested readers should send Mr Brown an SAE at the above address, specifying which tour they are considering, and he will supply full details. [M]

THE AUCTION SCENE

After the summer we have seen the usual cluster of sales, with Christies, Sothebys, Phillips, Kent Sales and Wallis & Wallis all offering wide ranges of arms, armour and militaria.

Wallis & Wallis hold 'special' sales twice yearly to coincide with the two London Arms Fairs. Their October sale of 101 lots included a fine copy of a 16th-century Maximilian armour, which realised £5,000; two charming Victorian stands of miniature arms fetched £1,000; and a group of 16th- and 17th-century rapiers ranged from £450 to £1,900. An Ely ammunition display board made £1,400; and a Victorian major-general's uniform fetched £500 — an indication of increased interest in uniforms. Badges also made good prices: £85 for a South Lancs Home Service pattern helmet plate, and £290 for one from the Border Regiment.

On 6 October Sothebys' Billingshurst rooms saw a fine Kentucky or Pennsylvania flintlock rifle (see photograph) fetch a surprising £21,450; and a Victorian armour in 16th-century style realised £5,940.

The overall picture is encouraging, after a period of declining interest; and it is in the lower price range that one sees signs of market movement. Sothebys' sale on 5 November consisted largely of middle-range lots,



with a predominance of pistols; and, contrary to some expectations, the majority sold at very satisfactory prices. Since most went to dealers, the implication is that they are now moving their stock and need to replace. The pistols included a cased 1851 Navy Colt at £2,600. A Colt .41 rimfire First Model Derringer, No. 849, reached a surprising £620, partly due to the low number but also because these items are now considered as antiques by many police forces: they can now be collected, whereas only a year or so ago they were considered as firearms requiring police authority to hold. The longarms all fell within the estimates, except for a good mid-18th-century wheellock rifle, estimated at £1,200-£1,600, which made £3,200 (hammer price).

There was the usual keen interest in armour: a composite Italian 16th-century armour realised £3,200 (hammer); two reproduction armours fetched £2,000 and £1,500; and three mid-17th-century breast-

plates made £680 (hammer). A smaller, mixed selection of edged weapons evinced less interest, although a Pattern 1827 Naval sword, the property of Adm. Sir George Cockburn, reached £3,800 (hammer) after an estimate of £500-£1,000. Militaria, including belt plates, did particularly well; and an officer's lance cap of the 12th Lancers realised £1,000 (hammer).

Phillips' sale on 20 November included a good Japanese *katana* dating from the mid-19th century which realised £5,600; and an interesting Sudanese sword belonging to Ali Dinar, who was killed by a British expeditionary force in 1916; this reached £3,400 (hammer), more than three times the top estimate.

On 26 November Phillips recorded a remarkable £6,800 when the 3rd Reich field marshal's baton of Erhard Milch finally came to auction after a much-publicised dispute. Much interest centred on this piece, which was broken over Milch's head immediately after he surrendered in

to a British Commando officer, Brig. D. Mills-Roberts, who had recently witnessed the aftermath of a massacre of concentration camp inmates on the Baltic in 1945.

On 14/15 January Phillips held a large sale of lead soldiers and figures, which had been on show at Gieves & Hawkes, the renowned military tailors, in November. A superb display of thousands of pieces ranged from interesting early German figures, through Sndanese Camel Corps and West Indian regiments, up to World War II gas decontamination squads.

It is always surprising how few aerial collectors brave the auction rooms; dealers often have the field almost to themselves. Given the difficulties for widely scattered collectors, we are interested to see a new company offering a service for people who may miss opportunities for simple lack of information. For an annual (£95) or quarterly (£25) subscription, 'Going, Going, Gone' of 30 Clapham High St., London SW4 7UR will note your interests; search catalogues of forthcoming sales; advise on condition, estimated values, and date, place and time of sale; and will represent you if you cannot attend in person. No doubt an SAE to their address will secure details.

Frederick Wilkinson

U-Boat Uniforms 1939-45 (2)

BRIAN LEIGH DAVIS
Paintings by KEVIN LYLES

Part I of this article, in 'MI' No. 4, described and illustrated insignia of branch, rank and proficiency, and award badges; and the headgear worn by officers and men with service and working dress. In this part service uniform, and hot weather dress at sea, are described and illustrated.

THE BLUE JUMPER UNIFORM

The uniform prescribed for wear by Seamen and Petty Officers of the Kriegsmarine, including those who served on board U-Boats, consisted of a navy-blue Melton cloth Jumper with matching trou-

Right:

27 July 1939 — the day U-60 was commissioned and took her place with *Unterseebootwille 'Eismann'* — later, the 5.U-Flotille. Seen here are (foreground) the boat's commander, Oberleutnant zur See Georg Schreyer, and her IWO, Leutnant zur See Adalbert Schreyer. The importance of the occasion demands that both officers wear their naval Frack Coats with full decorations and dress daggers; and the crew members wear the full-dress Uniform Jacket. After the outbreak of war these were no longer issued, but were retained for walking-out by some personnel who already had them.

U-60, a Type IIC boat, remained in service from 27 July 1939 to March 1945 — but this is not as impressive as it sounds, since by the early months of 1940 these small boats — excellently seaworthy, but of very limited range — were being withdrawn from active patrols for service with training schools in the Baltic.

Georg Schreyer held the command of U-60 until August 1940, when he was succeeded by his IWO. Schreyer remained with the boat until the end of 1940, going on to command U-201, a Type VIIIC with the 1.U-Flotille at Brest. He was awarded the Knight's Cross on 30 August 1941, and the Oakleaf Cross on 15 July 1942, destroying a total of 190,000 tons of Allied shipping as well as holding an important post on Dönitz's staff. His last wartime mission was the command of U-2511, the first Type XXI 'Elektroboot', on an operational cruise beginning on 30 April 1945.

ers. The plain cuffs were fastened with a single concealed button. The Jumper had a detachable 'collar' of cornflower-blue linen (a bright royal blue shade), trimmed with three parallel white stripes around the edges. Under the collar was worn a black 'silk', rolled and folded and tied at the front in a knot secured with white tapes.

The National Emblem was worn over the right breast in yellow thread on a navy-blue backing. Badges of rank and branch, if worn, were located on the left upper arm; they too were worked in gold-yellow thread. Specialist proficiency badges, if worn, were located below badges of rank and branch, and were worked in red on blue backing.

The blue Jumper was worn with its marching blue trousers (see below) as a uniform in its own right. It could also be worn with the white trousers from the White Jumper Uniform. It was also worn under the Uniform Jacket with its collar outside (until the Uniform Jacket ceased to be issued at the outbreak of war); and under the Überzieher, with its collar inside.

Trousers for Ratings and Petty Officers

The navy-blue Melton cloth trousers worn as an issue item by all Seamen and Petty Officers were of a special pattern, in keeping with the traditional naval patterns then worn by the navies of most



other nations. They formed part of the Blue Jumper Uniform, and were also worn with the White Jumper, the Uniform Jacket and the Überzieher.

The trousers had no frontal fly opening. Instead, a flap

across the front of the trousers was buttoned in position by four black horn buttons on the waist band; a vertical opening down each side of the flap allowed access to the two side pockets. A small metal buckle at each side of



times happened that individual German seamen had their trousers altered by the addition of a wedge of matching cloth set into the seam of the leg to give a slightly 'bell-bottomed' appearance.

When worn with Marching Boots (see below) the trousers were neatly rolled at the bottom, exposing the boots to the top of the ankle.

The White Jumper Uniform

The White Jumper was intended to replace the Blue Jumper for wear by Seamen and Petty Officers during the summer months (20 April to 20 September). It was also worn on Sundays, national holidays, and when at home on leave. For special parades and other functions held during the summer months it was worn under the Uniform Jacket (until the Jacket ceased to be issued in 1939-40).

Of basically similar design to the Blue Jumper, the white version had the same detachable collar. However, it also had added cornflower-blue cuffs of a shallow pointed shape. Two parallel white stripes followed the top edge of the cuff, and a single stripe its lower edge. A single exposed gilt button fastened each cuff.

The National Emblem worn over the right breast of the White Jumper was in dark blue thread on white backing. The same colour was used for rank and branch badges on the upper left sleeve; specialist proficiency badges worn below these were, however, worked in red thread on white backing.

(Matching white trousers were issued for wear in tropical waters, but were seldom, if ever worn by U-Boat personnel based in Europe.)

THE ÜBERZIEHER

In place of the Greatcoat worn by Warrant and Commissioned Officers, Seamen and Petty Officers were issued a short 'top coat' or *Überzieher* — in British and American usage, a 'pea jacket'. This was a double-breasted coat of heavy, good-quality navy-blue Melton

cloth, with two rows of five large gilt uniform buttons running down the front. It was worn open at the neck, but was capable of being fastened across the neck by two large black horn buttons located beneath the large, notched, fall collar. There were two internal side pockets with straight, unbuttoned flaps set one in each side of the skirt.

The gold-yellow National Emblem was worn over the right breast, the top edge of the badge in line with the top pair of buttons. Rank and branch badges were worn on the left sleeve in gold-yellow, and specialist proficiency badges below them in red, as on the Blue Jumper.

An unusual feature was the use on this coat of collar patches, otherwise unknown on blue or white naval uniform items. These were worn by Seamen, Petty Officers and Chief Petty Officers in cornflower-blue cloth. Seamen wore plain patches. Petty Officers, before December 1939, wore a single bar of flat, 5 mm-wide silver braid set across the width

of each patch just below its upper edge. Chief Petty Officers wore two such bars, in parallel.

From 1 December 1939 collar distinctions changed for Petty Officer (Maat) and Chief Petty Officer (Obermaat) grades. The collar itself was henceforward trimmed around its lower edge and into the 'notch' with flat 5 mm gold braid; and the silver braids on the patches were replaced by gold braids of the same configuration.

The *Überzieher* was intended for wear over the Blue Jumper Uniform, the Jumper's collar being worn inside the *Überzieher*; and also — before its abandonment — over the Uniform Jacket.

It is clear from the study of many photographs that Jumper uniforms and

Two seamen, both wearing the Blue Jumper Uniform, the collar of one conveniently displayed by a puff of wind. The picture was taken off Kiel in May 1939, aboard the Marinestartschiff 'Undine', where these sailors were assisting with a sailing event.



the waist allowed size adjustment.

The legs of these trousers were full but straight; they were not 'bell-bottomed'. However, because a flared shape was considered an attractive feature, it some-



Grossadmiral Räder presenting the award of the Iron Cross 1st Class to crew members of an unidentified U-Boat. All wear the Blue Jumper Uniform and the Brimless Naval Cap with the cap ribbon 'Kriegsmarine'. Metal ribbons and War Badges are pinned to the jumper.



A young Seaman wearing the Bordmütze, and the Überzieher with the plain cornflower-blue collar patches and unbraided collar of all rates below Petty Officer (Maat).

Right: Two Kriegsmarine prisoners in British hands, July 1941; both are Petty Officers, wearing the Überzieher with gold collar braiding and single braid bars across the collar patches. The left hand man wears the branch badge of Lantbahn IV(Fk) — Wireless Telegraphist.

Überzieher were normally worn by U-Boat crews only on shore.

WARRANT OFFICERS' AND OFFICERS' 'SQUARE RIG'

Warrant Officers and Midshipmen wore a navy-blue double-breasted Reefer Jacket and straight matching trousers similar to the working

uniform worn by Commissioned Officers. Apart from the single-breasted summer White Jacket (which falls outside the scope of this article) this was their only uniform, and was worn for all normal duties.

There was a small breast pocket opening on the left breast; and two internal side pockets with external, straight, unbuttoned flaps set one in each side of the skirt. Two vertical rows of five large gilt uniform buttons were set down the front, the top button being left unfastened at all times. The National Emblem in gilt thread was positioned over the right breast in line with the top pair of buttons. Rank was displayed by the use of shoulder boards (Warrant Officers) and shoulder cords (Midshipmen). The former displayed their branch of service by emblems set on the shoulder boards; the latter, by emblems in gilt thread set on the forearms, and (in branches other than the Executive) by gilt emblems set on the shoulder cords.

Commissioned Officers

The most commonly worn uniform for Commissioned Officers during wartime, at sea and ashore, was a navy-blue Reefer Jacket identical in cut to that worn by Warrant Officers and Midshipmen. In place of shoulder boards and cords, however, they displayed their rank by means of gold braid sleeve rings around each forearm: one and two rings respectively for Leutnant and Oberleutnant zur See; two rings with a half-width ring between for Kapitänleutnant; three rings for Korvettenkapitän; three rings with a half-width ring between the first and second, for Fregattenkapitän; and four rings for Kapitän zur See. Branch of service was indicated by emblems embroidered in gilt thread and set above the sleeve rings. The National Emblem was usually hand-embroidered in gold wire.

The blue Reefer Jacket and trousers, worn with a white shirt and a black tie by all three rank ranges, were worn during wartime for parades



held ashore, as an Undress Uniform and for Walking Out. (Before the war this style of uniform was not permitted to be worn in Berlin, but this restriction was suspended for the duration.) The Reefer Jacket was worn at sea; given the conditions aboard a U-Boat the 'second best' uniform would normally be used, and photographs show that these often showed signs of heavy wear-and-tear.

Footwear

Ashore, formal footwear comprised black leather faced shoes for Officers and Warrant Officers, and laced ankle boots for junior ranks, both without separate toecaps. These were worn for parades, everyday duty and walking-out, with all blue and white uniform items. For full-dress parades Ratings wore the standard issue high Marching Boots, under the blue trousers. Officers, from April 1939, wore navy-blue breeches and black riding boots (with the Reefer Jacket and full-dress sword belt) for such occasions.

HOT WEATHER DRESS AT SEA

Normal dress for all ranks at sea was one or other of the working and/or protective outfits which will be described in the third part of this article. Since one of the variations used in hot weather comes logically under the heading of service dress, however, it seems convenient to deal with all hot weather rig in this part.

Large numbers of photographs showing crews on patrol in hot weather prove that the most common dress was a white singlet and dark blue shorts, as used for sports wear ashore; and very often the shorts alone were worn. The singlet — normally of 'vest', but very occasionally of 'T-shirt' shape — does not seem to have borne the large blue National Emblem across the chest normally associated with sports wear ashore, however. Crews are usually bare-headed, or wear the blue Bordmütze; occasional photos show watch-keepers

wearing the 1940 model Tropical Helmet, apparently with the usual light olive cloth surface. Photographs showing the white Bordmütze are very uncommon. Officers are quite often seen wearing the blue shorts with white pullover Aertex-type tennis shirts with open collars and short sleeves, without insignia.

Occasional photographs show the use (e.g. by the crew of U-67) of captured French Navy undershirts: white, long-sleeved, collarless garments patterned with horizontal blue stripes.

In all seasons officers in particular seem to have enjoyed complete freedom in the choice of shirts while at sea. Various military and civilian types in white, pale blue and grey are seen in photographs; and brightly checkered civilian shirts were very popular, even being worn with the Reefer Jacket. The shirt, and on rare occasions the jacket, of the Tan Tropical Uniform seem also to have been worn on an individual basis, irrespective of season or location, as comfortable, convenient everyday wear.

The Tan Tropical Uniform

The lightweight tan/khaki coloured uniform for tropical wear, issued from 1943, consisted of a shirt, jacket, shorts and long trousers. These were issue garments available for wear by crews of vessels operating in tropical waters.

The garments were identical in cut to the tropical issue clothing of the German Army, but in light tan or khaki instead of olive. The jacket was an open-collar type with four box-pleated patch pockets with three-point flaps and exposed buttons, and plain round cuffs. The shirt had two similar breast pockets. The quality and cut of these items were the same for both Officers and Ratings.

The four uniform buttons worn on the front of the jacket, and the four pocket buttons, were in gilt with the usual fouled-anchor design,



Above:

This Chief Petty Officer wears the double braid bars of his rank on the collar patches of his Überzieher; note also the dark blue Naval Marksmanship Lanyard, with the gummel adornment indicating expertise with small arms or machine guns.



Left:

A captured Warrant Officer of a U-Boat crew displays rather battered examples of the Schirmmütze for Warrant Officers and Midshipmen, and the navy-blue Reefer Jacket worn by Warrant Officers with their shoulder boards of rank. Note that he has been awarded the German Cross in Gold, and thus, perforce, both grades of the Iron Cross as well.

though sometimes over-painted brown. Shirt buttons were plain and of a brown composition material. Shoulder straps and shoulder boards of the appropriate design were worn by Commissioned and Warrant Officers respectively on both the jacket and — when it was

worn as a separate garment without the jacket — the shirt. There exist examples of special shoulder boards for wear with this uniform, of tan/khaki cloth, with the gold edge braid replaced by blue silk braid. The National Emblem on the right breast of

continued on p. 14



Above:
Kapitänleutnant Freiherr von Tiesenhausen of U-331, a Type VIIC boat of 1.U-flottille, photographed on his return from the patrol during which he sank the British battleship HMS Barham off Bardia in the Mediterranean on 25 November 1941. Typical of such home-comings are the large bouquet which he has been handed, doubtless by a pretty member of the women's services; and the newly

awarded Knight's Cross on its ribbon at his throat. Note that with the Reefer Jacket he wears the trousers of the German-made green denim U-Boat working uniform; a checked civilian shirt, with black tie; and laced ankle boots with thick soles. On the white-topped boat commander's Schirmmütze, with peak braiding of junior officer's rank, he wears a boat badge in the form of a snake.



Left:
A photograph shows Kapitänleutnant Achilles of U-161, a Type IXC of 2.U-flottille, waving as his boat leaves Lorient in August 1943 for a patrol off the American coast; U-161 was sunk on 27 September off Bahia by a US Navy seaplane of VP-74. This is an example of the issue of the Tarn Tropical Uniform in Europe to a crew setting off for a patrol in an area for which such clothing was appropriate. Achilles wears the shirt and straight, plain, loose-cut trousers of the tropical drill uniform, with his blue Bordmütze. Shoulder straps of rank, and an embroidered gold-on-blue National Emblem on the right breast, are the only insignia; note Knight's Cross at throat, and addition of gilt uniform buttons to the breast pockets only.

Right:
Obermaschinemaat — Chief Petty Officer of Engineering branch — in autumn 1939. We base this figure on a photograph of a CPO of U-25 at Wilhelmshaven, reconstructing only his branch and proficiency badges from the combination on a surviving Überzieher — a combination compatible with U-Boat service. Interesting points are the use of Überzieher and Blaue Mütze on board ship; the use of the 'Unterseebootsflottille Salzwedel' cap tally; and the unbraided collar and silver-faced collar patches worn by this rank before December 1939. The sleeve badges are (top to bottom) the combined branch and rank insignia of Obermaschinenmaat in golden-yellow thread (see photograph opposite for same insignia in gilt metal version); and the red proficiency badges of Torpedotancher (torpedo diver) and Elektro-Maschinen-Lehrgang I (first class electrical artificer).



Left:

Collar patches and other insignia as worn on the Überzieher by an Oberraschmiedemeister (Engine Room Chief Petty Officer). The 5 mm-wide flat gold collar braiding, also used for the two rank bars across the cornflower-blue collar patches, was introduced on 1 December 1939. The Chief Petty Officer's rank insignia, incorporating the cogwheel branch insignia, is of the gilt metal private-purchase quality, mounted through the oval navy-blue hacking patch on to a metal plate. Interestingly, the CPO took it upon himself to wear a National Emblem of officer quality embroidered in gold wire rather than the yellow-thread issue pattern. The ribbon of the Iron Cross 2nd Class is worn through the top buttonhole.

Below:

Two examples of the Reef Jacket as worn by Commissioned Officers and Warrant Officers of U-Boat crews. That on the left was, in fact, worn by Kapitänleutnant (Ing) dR Erich Heller, who was awarded the German Cross in Gold on 17 December 1942 while serving as Chief Engineer on a U-Boat. He wears the decoration in its metal presentation. The jacket on the right, also bearing the 'piston rings' of a Kapitänleutnant, displays it in bullion-embroidered cloth. Contrast the Engineer and Executive branch insignia above the sleeve rings. Both jackets are decorated with the ribbon of the Iron Cross 2nd Class, the pin-back Iron Cross 1st Class, and the U-Boat War Badge in bronze. (Colour photographs by Michael Dyer Assocs.)



Two U-Boat officers salute Grossadmiral Dönitz, May 1943. Each wears the Reefers Jacket with the 'piston rings' of Oberleutnant zur See, the U-Boat War Badge, and the ribbon and medal of the Iron Cross 2nd and 1st Class respectively. It is interesting that the right hand man also wears — on his left breast — the Luftwaffe's Observer's Badge, and the Operational Flying Clasp for reconnaissance, air-sea rescue and weather squadrons, working on less than 20 flying missions.



Below right:

Although not a U-Boat officer, this Oberleutnant zur See does usefully display uniform items occasionally seen aboard U-Boats in tropical waters. He wears the white version of the Bordmütze, without gilt-thread piping, but with a gold-rim-blue National Emblem and (in this case) the metal National Cockade taken from a Blauwe Mütze. The jacket and shorts are those of the Tan Tropical Uniform, with applied shoulder straps of rank, and the gilt metal pin-back National Emblem on the right breast.



Above:

The Reefers Jacket was worn as seagoing uniform, though in this case it has been posed with full decorations for the photographer in harbour. This holder of the Knight's Cross with Oakleaf (this is Kapitänleutnant Hardgren, who commanded U-123, a Type IXB boat of the 2. U-Flottille at Lorient. It became the war's sixth most successful U-Boat; and Hardgren was particularly successful during Operation 'Drum Roll' off the North American coast in the opening months of 1942, when he sank four ships totalling 53,173 tons. He was awarded the Oakleaves that April.



continued from p. 11

the shirt and jacket was in gold-yellow thread on a mid-brown backing. Officers seem sometimes to have attached instead the gilt metal pin-back version of the National Emblem worn on the White Jacket.

A tan tropical version of the Bordmütze was issued, and is very occasionally seen

in photographs of U-Boat personnel. The tan peaked Field Service Cap and Schirmmütze for appropriate ranks, which were photographed being worn by naval personnel ashore in some theatres of operations, do not seem to have been worn by U-Boat crews.

This tan tropical uniform is

known to have been worn by some U-Boat crews on patrol in the Indian Ocean, in the Mediterranean during summer months, in the Caribbean and off the coast of South America. Wartime intelligence reports stated that survivors from a sunken U-Boat picked up in the North Atlantic wore this uniform. These survivors were in all probability returning from a patrol in warmer waters, and this incident should not suggest that use of the tropical clothing in the North Atlantic was commonplace; indeed, use of this uniform at all by U-Boat crews should be considered the exception rather than the rule. [MI]

To be continued: Part 3 of this article will describe and illustrate seagoing working and protective clothing.

Errata: In Part 1 of this article, page 15, the honour-title of the 2. U-Flottille was mis-spelled 'Salzwedel'; it is correctly 'Salzwedel'.

'No Easy Grace': The Great War Sculptures of Charles Sargeant Jagger

JULIAN FREEMAN

The wealth of pictorial response to the Great War by British painters and draughtsmen was not balanced by a comparable body of sculptural work. In truth, it was never likely — for purely practical reasons — that anything approaching parity might be achieved: but the imbalance is still striking. The official committees working at various levels to supervise artistic records of the war, and later to commission war memorials, were largely responsible for this. Nevertheless, the lack is perhaps the more surprising in view of the striking impact of such truly monumental work as the Royal Artillery Memorial at Hyde Park Corner in London; the Hoylake and West Kirby Memorial on the Wirral; or the Tank Corps Memorial at Louverval, France. These works, and others, were executed by Charles Sargeant Jagger.

Jagger's figures, whether in bronze or stone, are largely naturalistic; and, in their suggestion of the very limits of masculine emotion under the stress of war, they are so powerful as to be unforgettable. Even today, Jagger's giants are as emblematic of the suffering and the dignity of the fighting men of the Great War as the most horrifying photographs.

Jagger was not one of those memorialists whose creations were cast and re-cast in bronze, to appear on public plinths in towns all over Britain. His figure types might often display similar characteristics; but they were never cloned. Each was designed for a specific purpose, and for a predetermined site. Moreover, like his peer Jacob Epstein (1880–1959), Jagger was by instinct a stone-carver rather than a



Fig. 1: Soldier Reading a Letter, 1922; bronze. Great Western Railway Memorial, Paddington Station, London. (Imperial War Museum)

Fig. 2: 2nd Lt. C. S. Jagger of The Worcestershire Regiment on the eve of his departure for Gallipoli in September 1915. Not unnaturally, he was unprepared for the conditions he found there; and he reported (in a letter to Violet Constance Smith, 27 October 1915) that after a taste of the Dardanelles even veterans of the Western Front longed for the Flanders mud. It was at Gallipoli that he suffered the first of his three wounds; and it was recurring nightmares of Gallipoli which haunted him in after years, rather than his later service in France. (Imp. War Mus.)

modeller. That instinct led him to search back through the ages for the ideal method of expressing himself as a war memorialist, and carried him beyond the portal and columnar monuments of Roman antiquity. If his work reflects classical concerns, then it contains as many elements from that ancient Assyrian civilisation whose bas-reliefs and winged beasts deeply influenced his perceptions.

THE ARTIST AT WAR

Jagger was born at Kilnhurst, Yorkshire on 17 December 1885. Aged 14, and already keen to become a sculptor, he left school and was apprenticed as a metal engraver to the firm of Mappin & Webb at Sheffield. Others have noted that the range of techniques he absorbed during six years' employment were to have a marked influence upon his development as a sculptor

¹Superior numerals refer to the notes at the end of this article.

Fig. 3: Lewis gunner, Royal Navy; Southsea memorial, Portsmouth, 1921. (Imp. War Mus.)

Bottom:
Fig. 4: The First Battle of Ypres: The Worcesters at Gheluvelt,

1919; plaster; 90 × 144 in.; Imperial War Museum, London. Jagger was not present with the 2nd Worcesters at Gheluvelt Château on 31 October 1914, when the battalion was serving with the 5th Inf. Bde., 2nd Division, BEF; but he put into this bas-relief his own visions of hand-to-hand fighting on two fronts, including a similarly desperate defence by the same battalion during the Kaiserschlacht of 1918, in which Jagger was twice wounded and decorated. (Imp. War Mus.)

of bas-relief.¹ While at Sheffield School of Art, 1905–07, Jagger won a scholarship to the Royal College of Art, London, where he studied under Prof. Edouard Lanteri until 1911. By the end of his studies he had begun to enjoy some success as a prizewinner, with works which were often uneasy blends of Victorian classicism and



French naturalism. In July 1914, following a period spent teaching part time and working as Lantéri's studio assistant, Jagger won a coveted Rome Scholarship from the Royal College. But two months later, on 2 September, he renounced it, having enlisted in the ranks of The Artists' Rifles.

On 23 September 1915,

now a second-lieutenant in The Worcestershire Regiment, Jagger sailed for the Dardanelles with a draft of replacements bound for the murderous fighting at Gallipoli, where the 4th Worcesters were serving with the 88th Inf. Bde. of the 29th Division. On 5 November 1915 Jagger was shot — cleanly, through the left

shoulder — and was evacuated to Malta. He recovered in England, where he married. Promoted lieutenant, he was posted as a rifle instructor to the Isle of Wight. In the early autumn of 1917 Jagger returned to active service, this time with the 2nd Worcesters in the 100th Inf. Bde., 33rd Division. His war service effectively ended on 14 April

1918, when he was twice shot during the battle of Neuve Eglise; his bravery during the course of that stand against the German 'Michael Offensive' gained him the Military Cross.

THE BAS-RELIEFS

Jagger was virtually recovered by the Armistice, and wished to return to sculpting. He had already made drawings, during his convalescence, for what became the bas-relief *No Man's Land* (Tate Gallery, London). At that time he heard rumours of sculpture commissions being considered by the British War Memorials Committee. Having first gained the ear of John Singer Sargent (1856–1925), the painter of *Gassed* (1919; Imperial War Museum, London), Jagger approached the BWMC. He was commissioned to execute a bas-relief of 90 × 144 in., to be based upon his personal experiences either at Gallipoli or at Ypres. Jagger chose the latter, calling the work *The First Battle of Ypres, 1914: The Worcesters at Gheluvelt* (Fig. 4).

This relief was almost certainly intended for an architectural setting in the Hall of Remembrance, planned for the South Bank of the Thames but never built, in which the huge canvases now held by the Imperial War Museum were also to be housed: Sargent's *Gassed* was to be the centrepiece. Nevertheless Jagger's *First Battle of Ypres* survives, in the plaster form it had attained by 1919. He followed it in 1919–20 with *No Man's Land* (Fig. 7), a commission from the British School at Rome.

Despite their enormous disparity in size from his later figures, both these works are central to Jagger's development. Though they reveal close parallels with the emotional statements in paint made by C. R. W. Nevinson from 1915 to 1918, and by Paul Nash from 1917 to 1919, the comparison ends there. These reliefs are as brutally uncompromising as anything executed in any medium dur-



Below:

Fig. 5: *Wipers*, 1921; bronze maquette, the study for the Hoylake and West Kirby Memorial; inscribed 'To Paul from "Peter" (C. Sargeant Jagger)'; Imperial War Museum, London. (Imp. War Mus.)

Right:

Fig. 6: The Hoylake and West Kirby Memorial, Wirral, 1919-22; one of a pair of bronze figures. This is Jagger's archetypal figure of the First World War trench soldier, and, in his own view, the turning-point of his sculpture. (Imp. War Mus.)

Below right:

Fig. 7: *No Man's Land*, 1919-20; bronze relief; 50 x 130 in.; Tate Gallery, London. Jagger began drawings for this work while convalescing after his second and third wounds, before the end of the

war. It represents his memories of Gallipoli as much as the Western Front: his approach was to express a universal experience of the life and death of the Great War infantryman, rather than allowing the specifics of a commission to confine his imagination. This single work is enough to refine any facile criticism of his war studies as romantic or 'triumphalist'; but it has not been much seen by the public. (Trustees of the Tate Gallery)



ing or as a result of the Great War. The messages of the Jagger bas-reliefs are unequivocal; and as sculpture or as memorials, they demand profound visual, physical and psychological responses from the viewer.

Both works highlight the beginnings of Jagger's tendency towards a 'universal' rather than a specifically 'documentary' approach when dealing with such commissions. He was quickly finding a level at which he might simultaneously express himself, and achieve recall for others, as a result of his own war service.

Although *No Man's Land* seems a very negative successor to the Ypres relief, the two are indivisible at a mental level. Originally Jagger incised the plaster of *No Man's Land* with lines from Beatrix Brice-Miller: 'O, little mighty band that stood for England/Thai with your bodies for a living shield/ Guarded her slow awakening.'² As the Worcesters fight on, with bayonet and butt, at Ghelivelt, so the Dead of No Man's Land have fallen in the performance of the same duty. Jagger's lettering was suppressed from the bronze cast, on the grounds of implicit irony: an extraordinary misjudgement of the artist's true feelings.

THE SINGLE FIGURES

While Jagger's visions of war were now becoming 'universalised', his response to them was losing little of its emotional charge, and this is especially evident in the major works which followed up to 1925. In 1921-23 Jagger executed six memorials, of which four were figures of soldiers of the Great War. The most dynamic of these men appears in the Wirral Council commission for their memorial at *Hoylelake and West Kirby, Lancashire* (Fig. 6). Certainly, Jagger regarded this as the turning-point of his sculptural career, following a favourable reception for its study (*Wipers*, 1921: Fig. 5) at the Royal Academy Summer Exhibition of 1921.

Sited on a local hilltop, Jagger's scheme was based on the architectural convention of the memorial obelisk, used as a marker at civil and military sites in Britain and on the Continent. The obelisk at Hoylelake is fashioned in the shape of an upthrust sword, flanked on each side by a bronze figure. On one side is a female figure of Humanity, quietly pensive; and on the other is a soldier — a man of the Great War in every detail. His grim-faced aggressiveness and taut musculature are tempered by a sensation of inner strength. This sad but unflinching wisdom is to be

found in all the soldier-figures of the 1921-23 commissions. All convincingly demonstrate Jagger's sculptural ability in his treatment of the 'human condition' of the infantryman; equally, they mark the continuing effects upon him of his own front line service.

These men are super-men, real or imaginary. Even at their most disarmingly static — e.g. *The Sentry* (1921: Piccadilly Hotel, Manchester) and *Soldier Reading a Letter* (1922: GWR Memorial, Paddington Station, London: Fig. 1) — Jagger's soldiers tower physically over all comparisons; and as memorials, their effect upon the mind is no less great. Naturalistic representation of heroism was by no means rare in the painting and drawing of the Great War, though there were few enough practitioners of real excellence; but in the field of memorial sculpture of that period, Jagger had no equals. It would be difficult to name examples of such work from any period which so completely interpreted the demands of its commissioners, or which was so appropriate to its day.

THE ROYAL ARTILLERY MEMORIAL

If the Hoylelake and West Kirby memorial was Jagger's

moment of truth, there is no doubt that his *magnum opus* was the Royal Artillery Memorial at Hyde Park Corner (1921-25). The history of this commission is interesting but complex, and is given at length elsewhere.³ Briefly, however, in 1921 the Royal Artillery War Commemoration Fund Committee asked Jagger to submit designs for a realistic memorial at the Hyde Park Corner site. The scheme was to be 'a sculptured group in bronze on a suitable pedestal, recognisable as an Artillery Memorial';⁴ and was to include references to the Royal Horse and Royal Field Artillery, and to the Royal Garrison Artillery. Most important, the sculptor was to include a realistic artillery piece. It should be noted that this particular demand had caused Sir Edwin Lutyens to refuse the project on what he felt to be moral grounds.

(More surprisingly, a refusal for similar reasons had also been received when the project was offered to the sculptor F. Derwent Wood. The curiosity lies in the fact that Wood designed, apparently without scruple, the memorial to the Machine Gun Corps, also at Hyde Park Corner, in which the central figure of David is flanked by two wreathed and lifelike Vickers guns, above the chill-





Above:
Fig. 8: The Driver, Royal Artillery memorial, west face; 1921–25; Hyde Park Corner, London. The model for this figure, by a happy coincidence, was an ex-Gunner named William Fosten—the father of regular 'MI' contributors Don and Bryan Fosten. He was coaxed to model while working as a studio assistant to Fortunio Marania and Sir Septimus Scott in the period when Jagger was working with those artists on projects associated with the Wembley Exhibition of 1923–24. (Author's photograph)

ing quotation from *I Samuel*, 18, 7: 'Saul hath slain his thousands, and David his ten thousands' . . .)

Jagger had no such difficulty. In his 1921 commission for a war memorial at Southsea he effectively created part-

Below:
Fig. 9: Detail, The Shell-Carrier, RA Memorial, east face. (Author's photograph)



prototypes for the Artillery Memorial scheme. A pair of stone carvings represent the Army and the Royal Navy, in the forms of a Vickers gunner and a Lewis gunner respectively (Fig. 3). These figures are calm and grim: prepared, it seems, to await their enemies eternally. Although their small stone weapons portend the great 9.2-in. howitzer which Jagger was to carve for the Royal Artillery site, the sculptural quality of the Portsmouth figures may have given him pause. As three-dimensional work they do not possess either the ruggedness or the sensation of immortality found in his bronze figures of the same period: the stone medium

does not snuff the subject when sculpted in the round. This may have caused Jagger to confine the stonework at Hyde Park Corner to the bas-relief and the gun, and to combine those elements with free-standing figures in bronze.

The Royal Artillery memorial was originally conceived as a low, elongated cenotaph, with two soldier figures and four inset bas-relief panels showing the field guns of the RFA and RHA; the RGA was to be suggested by a carving of an 8-in. howitzer under camouflage, and a 6-in. howitzer. The whole was to have resembled a gun emplacement; and 'Mother', the 9.2-in. gun, was to surmount the central block.

Once the study was unveiled, comments were not slow to arrive. The *Manchester Guardian* admired it; 'In contrast to so many graceful war memorials it is a grim, abrupt and powerful statement of the facts of war by guns, with beauty in its frank expressiveness and dignity.'⁵ The *Star* echoed these sentiments.⁶ Others were not so laudatory, referring to the decision to surmount the monument with a 'squat and ugly-looking howitzer' as 'folly'.

The 9.2-in. howitzer was originally sited at 90° to its present position, pointing east. The fall of the ground at the site caused Jagger to change the alignment of the gun to its present lay; indeed, he was to amend the whole appearance of the scheme during its period of development. Its final form is an unusual and powerful blend of stone carvings and bronze figures: a massive funerary monument, whose Assyrian antecedence has already been noted.

Around the cenotaph stand the bronze figures of a *Battery Commander* at the south (Fig. 10); a *Shell-Carrier* at the east (Fig. 9); a *Driver* at the west (Fig. 8); and a *Recumbent Figure* at the north (Fig. 11). There was considerable argument before this last figure was allowed, but it was suc-

cessfully urged that it appropriately conveyed the idea of homage. Behind or flanking each figure are carved bas-reliefs, depicting a *Trench Mortar and a Lewis Gun Position* (south); a *Trench Howitzer and Heavy Artillery* (east); *Horse Artillery and a Signaller and Telephonist* (west); and *The Royal Artillery Armorial Crest* (north). The names of every campaign are incised above each relief, forming an unbroken pattern around the upper edges of the cenotaph.

Similarities naturally exist between features of the Artillery Memorial and 'earlier' works: these are hardly surprising, given Jagger's unorthodox working methods, especially during the period 1921–23 — while he should have been at work on the Artillery project, he devoted much of his time to other schemes. Nevertheless, as the end of a series the Artillery Memorial is a *tour de force*. Standing mute before the tension and frenetic action depicted on the bas-reliefs, the giant bronze figures evoke a multitude of responses. Surrounded by the roar of traffic around one of the busiest corners in the world, they hold a massive silence.

The development of Modernist sculpture has made it too easy to criticise Jagger for maintaining beliefs concerning his own work which were fast going out of fashion even during his own brief career. Writing in 1933



Fig. 10: The Battery Commander, RA Memorial, south face. (Author's photograph)

Fig. 11: Recumbent Figure, RA Memorial, north face. (Author's photograph)



and perhaps commenting obliquely on his commemorative output and its reception, the sculptor stated his conviction that 'a subject must always dictate its own treatment or method of expression. It is wrong to suppose that the same formula can always be applied. For instance, any emotional subject, teeming with drama and human tragedy, can only be expressed by grim realism controlled and directed by the artist.'⁷

One critic of 1921, complaining about the appearance of the study for the Artillery Memorial scheme, moaned that 'no attempt has been made to achieve an easy grace or sentiment'.⁸ To take such a view even then was to carp; to endorse it today is to totally misrepresent the seminal conditions in which Jagger executed so important a series of sculptures.

He died in 1934, at the early age of 48, of a heart attack possibly caused by overwork and the effects of his wounds. He had achieved much in a very short time; what might have been had he lived is open to conjecture. [M]

Notes:

- (1) Charles Sargeant Jagger: *War and Peace Sculpture*, ed. Ann Compton (Imperial War Museum, London, 1985)
- (2) *ibid.* p. 16
- (3) *ibid.* pp. 81–98: *The Royal Artillery Memorial at Hyde Park Corner*, James Stevens Curl
- (4) *ibid.*
- (5) *The Manchester Guardian*, 11 July 1921
- (6) *The Star*, 13 July 1921
- (7) *Modelling and Sculpture in the Making*, C. S. Jagger (The Studio, London, 1933)
- (8) Unascribed review, July 1921

SAYERET GOLANI, July 1982



SAMUEL M. KATZ
Paintings by RONALD B. VOLSTAD

'**G**OLANI SHELI' — 'My GOLANI' — is a phrase which to an Israeli personifies the infantry brigade which has captured the respect of the whole nation. The GOLANI¹ Brigade has become a legend within the Israel Defense Forces (IDF), fighting some of the fiercest and most decisive battles of Israel's six wars. Its reconnaissance unit, SAYERET GOLANI, have become anti-terrorist specialists, and have long been considered the finest of the IDF's numerous recon units. GOLANI's battlefield exploits range from the capture of the Syrian fortress of Tel-Fahar on the Golan Heights in 1967, through the capture of Mt. Hermon during the 1973 Yom Kippur War, and participation in Operation YONATAN at Entebbe in July 1976, to the battles of Operation 'Peace for Galilee' in Lebanon during June 1982, which brought the Brigade and its Reconnaissance Commandos to world attention. It is hoped that within the necessary limitations of space, and of security, the reader can be introduced to the nature, history and equipment of this remarkable unit.

Passing the shells of airliners, soldiers of SAYERET GOLANI approach the arrivals building of Beirut International Airport, July 1982. Note combination of GALIL 5.56 mm ARMs and FN-MAG 7.62 mm light machine gun carried here; back-packs attached to the load-bearing equipment; and foreground soldier carrying folded stretcher attached to an infantry packboard. (IDF Spokesman)

GOLANI 1948-82

The GOLANI Infantry Brigade was one of the six 'territorial' brigades formed by the HAGANAH High Command in 1947. With the inevitable outbreak of Israel's war of independence in 1948 the brigade was sent on to the offen-

sive in Galilee. Despite chronic shortages of weapons and training facilities the brigade fought effectively in the conquest of Tiberias and Safed, the defence of Kibbutz Kfar Szold, and at Tirat Zvi. Towards the end of the war the brigade raced hundreds of kilometres south to take part in the capture of the port of Eilat on the Gulf of Aqaba.

Following the 1948 war the IDF was transformed into a 'melting pot' for the hundreds of thousands of immigrants flooding into Israel from some 60 countries. Previously the GOLANI's main source of manpower had always been the MOSHAVIM (farming co-operatives), MOSHAVOT (farming villages) and KIBBUTZIM (communes) of lower Galilee. Now the brigade began to absorb a disproportionate number of new immigrants — many of them illiterate, undisciplined, and quite unwilling to become soldiers. The brigade acquired a reputation as the IDF's 'trash bag'; and senior commanders became concerned at this negative and damaging character.

In response, many junior

paratroop officers were transferred into GOLANI in the hope that they would bring with them the paratroops' traditions of combat efficiency, discipline and high morale. This influx of young, battle-hardened junior leaders revitalised the brigade. By the outbreak of the 1956 Sinai campaign GOLANI was considered an élite infantry formation, and vindicated this view in heavy fighting in the Rafah sector.

In an attempt to compete with their airborne counterparts, GOLANI commanders decided to form their own reconnaissance unit; and in 1959 SAYERET GOLANI was born. (Due to the small size and egalitarian doctrine of the IDF, the concept of a large, autonomous 'élite' fighting force has never been realised. Instead, small SAYERET — reconnaissance commando units — have been formed as permanent elements within existing infantry, paratroop and armoured brigades. Their purpose is to act as lead elements for the brigade in

¹Since written Hebrew has no 'lower case' letters, small capitals have been used in this article as the nearest correct transliteration of proper names.

covert and conventional operations, and also to serve as 'regular' assets alongside the conventional battalions within their brigades, as occasion demands.)

During the 1967 Six-Day War, the GOLANI Bde. was prominent among the IDF formations tasked to capture the formidable Golan Heights: an almost impossible mission, given the bare, rocky terrain and the intricacy of the Syrian fortifications. While SAYERET GOLANI stormed the main Syrian position at Tel-Fahar in a bloody 24-hour fight, elements of the brigade advanced with Israeli armour up narrow, mined roads

under constant and heavy Syrian fire. With Tel-Fahar secured, SAYERET GOLANI was heli-lifted to capture the highly strategic position on the snow-capped peaks of Mt. Hermon. GOLANI's victory on the Heights was costly — and a harbinger of worse to come on the Golan.

The Six-Day War did not bring peace; and during the 'War of Attrition' initiated by the Arab states elements of GOLANI carried out literally hundreds of cross-border raids into Syria, Lebanon and Jordan. Details of many raids by SAYERET GOLANI in 1967-70 remain classified; but the most significant phase was the GOLANI's bitter cam-

paign against PLO guerrillas in 'Fatahland' on the Lebanese side of Mt. Hermon.

The Yom Kippur War

At 1400 hrs. on 6 October 1973, Yom Kippur Day — the holiest day in Judaism's calendar — the armies of Syria and Egypt swept across IDF lines on the Golan Heights and the Suez Canal in a totally surprise attack. The Syrian objective was the recapture of the whole heights, and it had to be achieved within 24 hours. Syrian commandos recaptured the IDF post atop Mt. Hermon after a fierce firefight with its garrison — just 13 GOLANI soldiers.

Standing between the Syrians' main thrust on the Heights and the population centres of northern Israel were a series of lightly defended positions manned by the GOLANI Bde.'s GIBZON Battalion.

Below left:

Useful rear view of SAYERET GOLANI soldier firing anti-personnel rifle grenade near Beirut, August 1982; note specially-designed pack for up to 12 such grenades. (IDF Spokesman)

Below right:

The Kevlar flak vest — SHAMPATS — worn by most IDF combat troops during the Lebanese war; it has adjustable straps on the shoulders and straps on the sides; and has been modified here by the addition of a small pocket for carrying valuables. Later modifications include substantial 'built-in' pouches both front and back. (IDF Spokesman)

Bottom:

Standard IDF load-bearing equipment — EPICOD: an ingenious, comfortable and versatile system which can hold up to 12 GALIL, M-16 or AK-47 magazines in addition to two canteens, four grenades, medical equipment and an entrenching tool. Extra medical and ammo pouches can also be added. Note the padded base-strips, designed for maximum waist comfort. When worn, the asymmetrical arrangement of pouches provides the soldier with a right elbow-rest when firing. The two magazines shown here are Israeli-made plastic items for the M-16 and CAR-15. (Author's collection)



Manned by no more than ten to 15 soldiers each, these positions held out against attacks by Syrian commandos, armour and infantry, often at odds of 50 to one. SAYERET GOLANI managed to relieve these beleaguered positions and to hold off the Syrians until stronger units of IDF reservists could come up in support.

As the tide turned on the Heights, and the IDF pushed 22 km inside Syria proper,

Bottom:

Overlooking northern Galilee, the ruins of Beaufort Castle were, at over 700 metres above sea level, the PLO's highest strong-point, commanding virtually all movement below on the narrow, winding mountain roads up which the SAYERET GOLANI assault force was obliged to advance on the night of 6/7 June 1982. Note the thick masonry, and the excellent defensive possibilities of the terrain. (IDF Spokesman)



Above:

Standing beside the bunker where Capt. Hannick was killed, and surrounded by men of SAYERET GOLANI, the brigade Lebanese Maj. Sa'ad Haddad retrieves formal possession of Beaufort Castle, 8 June 1982. (IGPO)

one task remained: to re-take Mt. Hermon. At 0200 hrs. on 21 October the three rifle battalions of the GOLANI Bde. — GIDEON, 13th, and BARAK Bns. — began their climb up the 9,000-ft. mountain led by SAYERET GOLANI. It was a difficult assault, and well-entrenched Syrian snipers took a heavy toll of the GOLANI soldiers as they struggled up the slopes. At 1100 hrs. on the 21st the GOLANI flag was hoisted above the Mt. Hermon position, marking the successful end of an action which symbolised Israel's victory in the traumatising 1973 War — an action which cost the brigade 55 dead and 79 wounded.

Anti-Terrorist Operations

Following the 1973 War the brigade found itself in the forefront of the war against

terrorism. On 15 May 1974 three Palestinian terrorists attacked a school in the northern town of Ma'alot, taking 90 pupils hostage. Since Ma'alot lay within GOLANI's security zone, its troops reached the scene quickly. Following tense negotiations, SAYERET GOLANI stormed the building; but the terrorists turned their weapons on their hostages, and 25 were killed. The Ma'alot incident was particularly painful to the soldiers of GOLANI; and it led SAYERET GOLANI to develop its own techniques for rescuing hostages.

On 27 June 1976 Air France Flight 139 was hijacked to Entebbe, Uganda, by four terrorists working on behalf of the PFLP. When the Israeli and other Jewish hostages were separated and retained while the other passengers were freed, the IDF decided to strike. On 4 July four Israeli Air Force C-130 Hercules aircraft headed for Entebbe carrying reconnaissance paratroopers and GOLANI units, including elements of SAYERET GOLANI. (The exact size and composition of the force is classified, but GOLANI's contribution was larger than a company.) The decision to include GOLANI was the recognition for which the brigade had been striving for over 30 years. When the rescuers returned from Entebbe, the brigade received the honour of wearing their own distinctive brown beret.

On 6 April 1980 five Palestinian terrorists crossed the

Lebanese-Israeli border on a suicide mission and attacked Kibbutz Misgav-Am, taking hostage children sleeping in the Kibbutz nursery. SAYERET GOLANI were immediately on the scene, and prepared their inevitable assault. In the ensuing fire-fight with the terrorists, who used automatic weapons and rocket-propelled grenades, SAYERET GOLANI stormed the building and killed the Palestinians; but a two-year-old hostage and a GOLANI sergeant also died.

LEBANON 1982: BEAUFORT CASTLE

The old crusader fortress of Beaufort Castle had long been used by the PLO as an artillery observation post for directing fire into northern Israel; almost the whole of the northern Galilee region could be seen from this 717-metre perch. Known locally as 'the monster', the old castle symbolised the PLO's domination over the Christian and Shi'ite population of southern Lebanon; and the PLO took great pride in Israel's inability to push them from their vantage point, despite many and accurate air strikes.

For years before the Israeli invasion of June 1982 IDF Northern Command had been planning Beaufort's capture, and the mission was entrusted to SAYERET GOLANI. Beaufort became something of an extra-curricular obsession for SAYERET GOLANI; its soldiers sat through films, shot by Remote-Piloted Vehicles (RPVs), studying overviews of the castle's fortified positions, trench and communications networks, potential trouble-spots and possible PLO escape routes. Hundreds of hours were invested in practising assault tactics, devised to match any possible scenario. When IDF forces crossed the Lebanese border on 6 June 1982, there was no doubt which unit would be assigned to slay 'the monster'.

In fact, the IDF's invasion routes dictated that Beaufort be by-passed altogether. An Israeli push towards Beirut



A GOLANI commando soldier moves cautiously round a corner during the fighting for Kfar Sita, 12/13 June 1982. He wears the IDF's Kedar ballistic infantry helmet, though here without its characteristic tan netting; the Kedar flak vest; olive drab trousers, and black boots. The backpack radio is an Israeli copy of the American AN/PRC-25; the CAR-15 is a favoured weapon among GOLANI and para-trainee NCOs and officers. (IDF Spokesman — Ya'akov Sela)

and the Beka'a Valley could very well leave the old crusader stronghold behind, and offering only the most token interference with such a massive movement of forces. The IDF GOC Northern Command, Maj. Gen. Amir Drori (himself a former GOLANI Bde. commander) and Chief-of-Staff Lt. Gen. 'Rafil' Eitan had issued specific orders postponing the GOLANI assault on Beaufort; but this order had got 'swal-

lowed up' somewhere along the channels of communication. (A post-war enquiry into this failure reached only inconclusive findings.) The plan called for the attack force to be ferried to Beaufort in M113 APCs, with a tank platoon in reserve, and a pre-assault 'softening-up' by Israeli artillery. At the same time a 65-strong company from HAN GOLANI, the GOLANI sapper unit, was to capture

the bunkers and ammunition dump on the south side of Beaufort. H-hour for the assault by SAYERET GOLANI was set for 1100 hrs.; but a massive traffic jam of APCs along the Nabatiyah road prevented the force from arriving in the vicinity of the castle before 1600 hrs. on the afternoon of the 6th, so that the assault would have to take place under cover of darkness. (This change of plan reduced the effectiveness of

the available supporting fire, but was not in itself a problem: the GOLANI commandos had often trained for a night assault.)

The attack was led by Lt. Morti Goldman and Capt. Guni Harnick. Harnick, until very recently the commander of SAYERET GOLANI and now awaiting his army discharge, had made his way back to his old unit on his own initiative when he heard they were going into action. He was nearby when the commander of the recon-commandos was reported wounded while still on the road; commanding an APC, Harnick rushed up to the front, and took over when he reached the 20 or so APCs carrying the men of SAYERET and HAN GOLANI. Darkness had just fallen; and Harnick ordered the APCs to turn on their headlights, judging it worth the risk of giving their positions away as long as it allowed the scattered vehicles to orientate themselves quickly.

The men of SAYERET GOLANI leapt from their armoured carriers and proceeded to attack up a stretch of tarmac road towards the northern defences of the castle, with war-cries and bursts of automatic fire. Many of the PLO fighters, realising the futility of their position, escaped; but those who remained fought with suicidal determination. A vicious firefight developed as the GOLANI soldiers proceeded to clean out bunker after bunker with grenades and automatic fire. Due to the ferocity of the engagement most GOLANI soldiers ran out of ammunition, and had to strip the dead PLO men of their AK-47s. Grenades proved unable to penetrate

Centre:
Staff Sergeant, SAYERET
GOLANI; Israel, 1983

This NCO wears the brigade's Class 'A' uniform: the IDF General Service Class 'A' shirt, and the paratroopers' Class 'A' version of the three-pocket fatigue trousers worn with the olive webbing Class 'A' belt, and the brigade beret. The Class 'A' shirt does not have the three-character Hebrew TZAITAR, acronym stencilled in yellow above the left breast pocket, as on the fatigue shirt. This instructor's status is marked by the red lanyard; his rank of SAMAI, RISHON by the three stripes and 'falafel'; most other insignia are shown and identified in the photograph opposite — note that the positions of e.g. the operational service pin and sniper's badge are not rigidly invariable, in an army which despises formality of dress at the best of times. Both the parachutist's qualification wings and the smaller 'Flying Tiger' wings of the SAYERET are worn on given plastic backgrounds: this identifies reconnaissance unit personnel. (The parachute wings are normally worn on pale blue; red marks a combat jump, and is very rare today.) He carries his weapon at all times — a GILGON SAR on a black sling — and although obscured here, would also have a holstered Beretta M1935S.

Left:
Sniper, SAYERET GOLANI;
Beaufort Castle, 6 June 1982

He wears the infantry ballistic helmet with tan netting and rubber band; standard three-pocket olive fatigue trousers, and matching shirt; and canvas and rubber NA'ARER KOMMANDO patrol boots. In addition to the GILGON webbing he carries the Israeli back-pack, rather resembling the British 1937 model. His weapon is the M-21, an accurised M-14 with 'scope and hipod, and here with an extra magazine taped to the butt. He also has a US Marine 'K-Bar' roughly attached to his right leg. His dog-tag is covered with black tape, its chain by a hoothac, and his watch by olive material.

Below right:
Grenadier, SAYERET
GOLANI; Kfar Sil, 12 June 1982

This tired soldier differs from the sniper in wearing US Army OG-107 fatigue trousers; black ELBA hoots; the Kerlar flak vest, and a strobe blinker light on his helmet, for night operations. He is armed with the M-16/203 rifle/grenade launcher; has three LAW anti-tank rockets attached to the back of his webbing; and — like many soldiers — has taken the opportunity to grab a discarded AKM in the heat of combat, on the basis that in this kind of fighting one can never have too many weapons or too much ammunition.

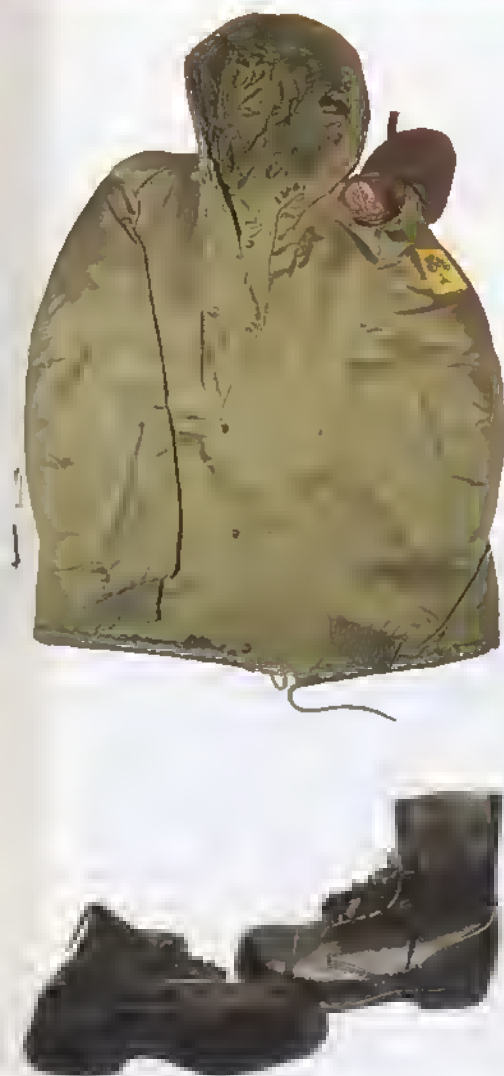


the thick cement walls of the PLO positions, and satchel charges had to be used.

After some six hours' fighting, only one determined Palestinian machine-gunner remained in action in a strongly protected position. Lt. Goldman and Capt. Harnick closed in on this position, firing continuously and throwing more than 30 grenades. Suddenly Harnick collapsed, hit in the chest by a burst of RPK fire. In a fit of grief and rage Goldman hurled a huge explosive sapper charge at the still-firing



The GOLANI Class 'A' shirt: cf. these insignia with the artwork opposite. The brigade here is tucked under the shoulder strap; the brigade tag is looped to the end of it. The red backing to the infantry — MEYL RASLIM — beret badge indicates service with a combat, rather than a support element of the brigade. Above the left breast pocket are, top to bottom: parachutist wings on the green background of 'recon' troops; SAYERET GOLANI 'Flying Tiger' recon 'wings', also on green background; Lebanon campaign ribbon; and, on pocket flap, GOLANI tunic pin, as worn by all soldiers in the brigade, on red background. Arm stripes identify SAMAL — sergeant. On the right pocket flap is the OT SHERUT MIVTZA'AM — operational service pin, worn by all combat soldiers and those serving in 'operational areas' (i.e. West Bank, Gaza, and border areas). Below it, the marksmanship qualification pin indicates that this sergeant is a sniper; and on the inner corner of the flap is a small, non-regulation pin-back version of the brigade badge. (Author's collection)



Left:
The IDF winter parka — DUTON — with the GOLANI Bde. beret tucked under a shoulder strap, and the brigade tag attached. The parka, extremely warm, comfortable and waterproof, has two interesting features: an inner pistol pocket, and slits in the hood for use with communications equipment in cold weather. (Author's collection)

Below left:
The IZHA combat boots were designed specifically for, and are worn exclusively by, the GOLANI; they are sturdier, more comfortable, and 55% lighter than regular issue boots. Note Hebrew letter TZADIK (the first initial of TZAHAL, 'IDF') perforated into the ankle of the right hand boot. (Author's collection)

Below:
GOLANI Bde. badges: left to right: Badges of the GIDEON, 13th and BARAK Bns., worn immediately below the left breast pocket button with Class 'A' uniform; (bottom) SAYERET GOLANI 'recon wings', above tunic pins of (left) HAN GOLANI sapper unit, and GOLANI Brigade. (Author's collection)



PLO man, demolishing him and his bunker. A more symbolic than a militarily significant operation, the battle for Beaufort Castle was over — and at heavy cost: seven dead, including Capt. Harnick, from SAYERET GOLANI's small assault force, and another 15 seriously wounded.

The next day, with great pomp and ceremony, Prime Minister Begin and Defense Minister Ariel Sharon handed Beaufort over to Israel's Lebanese ally Maj. Haddad and his Southern Lebanese Army.

Later operations

Although they had been blooded by its opening shots, the war had just begun for the soldiers of GOLANI. Attacking northwards along the Lebanese coast road the brigade, together with armoured and paratroop units, spent two days clearing

the PLO from the city of Sidon. Resistance was particularly heavy in Sidon, and involved the IDF in house-to-house, room-to-room and hand-to-hand combat with PLO fighters and Lebanese Muslim militiamen.

GOLANI was then heli-lifted to the Bek'a Valley to join the IDF thrust against the Syrians. In an action all too reminiscent of the Mt. Hermon and Beaufort operations, SAYERET GOLANI led the brigade up to the Syrian intelligence-gathering post at Jebel Batouk, capturing it in the face of fierce resistance from Syrian commandos.

Next, GOLANI was committed to the renewed IDF push up the coast road into Beirut. The main obstacle was Kfar Sil, east of the airport: the residential area of the PLO's senior echelons, now defended by Syrian commandos and T-54 tanks and by crack 'regular' elements of the PLO's 'Force 17'. IDF chief-of-staff Eitan described the fighting for Kfar Sil as 'the most brutal of the war'. A mechanised GOLANI battalion attempted to enter Kfar Sil, to be greeted by a murderous hail of anti-tank and small arms fire. Battles were fought at ranges of less than four metres; and the capture of Kfar Sil's main street, barely a kilometre in length, took GOLANI no less than 19 hours on 12 and 13 June.

Another difficult battle for GOLANI lay ahead with the access which victory in Kfar Sil gave them to the International Airport. The neighbourhood surrounding the airport was a maze of squalid, tightly-packed slum dwellings, ideal for built-up area defence; PLO sniper and anti-tank teams made good use of the opportunities to hold off GOLANI advances and inflict heavy casualties. A battalion from SAYERET GOLANI failed in their initial, conventional attempt to penetrate this area. Thereafter they treated this as an 'anti-terrorist' operation, attacking each individual PLO position as if they were storming a building where hostages were being held. This tactic paid off; and GOLANI proceeded to capture the airport in their last major operation of the 1982 War.

The brigade played its full part in the costly confrontation with radicalised Shi'ite guerrillas which raged for three years after the 1982 invasion, both suffering and inflicting high casualties. GOLANI are represented among the small force which still remains in the 10-km 'security zone' along the southern Lebanese frontier.

On 17 July 1986 four PLO terrorists attempted to launch an attack from the sea on the northern Israeli town of Nahariya. When IDF/Navy gunboats spotted their rubber dinghy the Palestinians

beached on the Lebanese coast — only yards from a GOLANI patrol operating in the 'security zone'. In the ensuing firefight, which lasted three hours, all four Palestinians, a GOLANI sergeant, and a Bedouin tracker attached to the brigade were killed. The GOLANI Brigade remains alert and determined, protecting northern Israel from infiltration, and preparing for what many see as the inevitable next round of the Arab-Israeli conflict to explode.

TRAINING

The GOLANI Bde. is not a volunteer unit: although many request service in its ranks, most personnel are conscripts. Basic training for the brigade — TIRONUT — lasts four and a half months, and is almost identical to that of the paratroops, although more orientated towards infantry warfare, and less intense in pace.

The first phase of basic training — SHLAV ALEPH — stresses physical training and individual infantry skills: weapons handling, marksmanship and topography. During this period the soldiers begin a long series of forced marches, and GOLANI NCOs love to terrify their new recruits with the promise that 'In GOLANI you will see all of Israel with your left and right feet'.

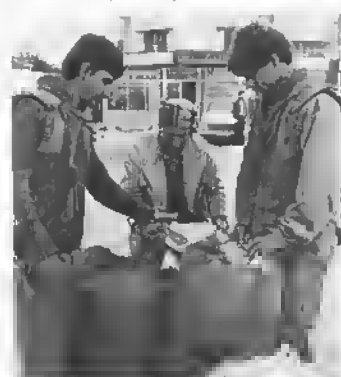
The second phase of basic

Below right:

Group of SAYERET GOLANI officers in a command vehicle prepare to lead a patrol against the Shi'ite village of Jiloun, March 1984. They wear a modified version of the flak vest with built-in ammo pouches; and infantry ballistic helmets with the usual tan wiring and tan rubber crisscrossing band. The first helmetman — SEGEN — at right wears field rank insignia of two bright green bars on a khaki rpanette slide; note also watch cover, not an issue item; and CAR-15 with two clipped magazines. (IDF Spokesman)

Below:

Two GOLANI infantrymen searching a Lebanese merchant's sacks in Aley, December 1982, both wear olive fatigues, flak vests with personal graffiti, and slung GILION SARs — the short-barrelled version of the GALIL. The left-hand man wears the Pakistani-made ex-Jordanian 'wooly pully', captured in such numbers from the PLO that they became standard IDF issue. (ICPO)





—SHLAV BET— is devoted to field training involving the use of APCs and helicopters. (The three 'regular' battalions of the brigade are highly trained in mechanised warfare.) Basic training concludes with a 100-km forced march along a trail of historic GOLANI battlefields, from TZOMET GOLANI ('GOLANI junction') via Tel-Fahar to Mt. Hermon. It is there, in a highly emotional ceremony, that the recruit becomes a full member of the GOLANI family, receiving the brigade's beret and tunic pin. The soldier is then registered as a 'rifleman 5th class' and a full combatant in one of the brigade's three 'regular' battalions: GIDEON, 13th, or BARAK.

After being in the brigade for six months the very best soldiers are offered the 'opportunity to volunteer' for SAYERET GOLANI. All 'volunteers' must undergo a GIBUSH or 'trial week' during which their physical and mental resources are tested to their utmost limits. The GIBUSH consists of a long series of physical tests, during which soldiers force-march

hundreds of kilometres over difficult terrain carrying upwards of 40 kg on their backs. Simultaneously, numerous psychological tests probe the soldier's mental endurance.

Those failing the GIBUSH are returned to their units as 'regular' combatants — but passing does not guarantee a place in the SAYERET. The successful candidate must now undergo a further series of physical and mental tests, and another six months of basic training. The soldier who falters can be sent back to his battalion at any point, and the pressure to succeed is enormous.

It is this process of selection which has made SAYERET GOLANI one of the best of the IDF reconnaissance units. If a conscript wishes to volunteer for one of the various paratroop recon units or the Naval Commandos he may do so from the first day of his military service. Only those who have first proved their worth as soldiers are considered for SAYERET GOLANI, and those who survive the further selection process thus arrive in the unit with a



higher degree of maturity, combat awareness and psychological stability than those reaching the paratroop recon units.

The basic training specifically for candidates undergoing selection for the SAYERET is completely different from that undergone by the brigade as a whole. Military formalities are disregarded, and 100% emphasis is placed upon combat skills. Stress is placed upon marksmanship and proficiency with every type of weapon with which the IDF might come into contact, from the M-16 and GALIL to the AK series, and various more exotic weap-

GOLANI soldiers near Sidon, April 1984. They wear the olive fatigues, flak vests and load-bearing equipment. All carry the GALIL AR — the longer-barrelled version of the GALIL SAR — except for the second man from the right, whose original model GALIL can be recognised by its folding bipod. (IDF Spokesman)

Left:
Standing guard near Beaufort Castle in January 1986, this GOLANI soldier wears a rain smock under modified load-bearing equipment, ex-US Army wool gloves, and the older US-style Israeli steel helmet. (IDF Spokesman)

ons. All SAYERET soldiers receive extensive instruction in parachuting, infiltration, mountaineering, medical, demolition and martial arts skills; there is even a course in evasive driving techniques. Upon completion of this gruelling training, the new members of SAYERET GOLANI receive, in a highly secret ceremony, their 'Flying Tiger' recon wings — the symbol of the IDF's finest SAYERET.

The size and internal organisation are, of course, classified; but it is safe to say that the SAYERET is in more than battalion strength. **MI**

Ten Years of 'Chota Sahib'

In this first of an occasional series on the work of leading manufacturers of collectors' military miniatures, we celebrate the tenth trading anniversary of Sid Horton's Chota Sahib range. Since the appearance of their first series of 90 mm figures drawn from the gorgeous uniforms of the old Raj, this company have steadily broadened their range and perfected their techniques. They now enjoy a high reputation with collectors in many countries, as much for their impressive standards of technical production as for Horton's remarkable artistic gift as a sculptor in miniature.

It was at the British Model Soldier Society 'Nationals' in London in 1977 that some of the regular traders first noticed an unusual sight: a man sitting behind a six-foot trade table, on which he was displaying his stock — exactly *one* model figure!

'People kept wandering over from other stands for a look at me; then they'd wander off again, shaking their heads . . . But that one figure was all I'd got; and I sold 15 of them that day — cleared more than my week's wages, even after the cost of the table and the train fares from Brighton! I'll never forget Bob Rowe of Ensign Miniatures: he came up at the end of the show, shook my hand, and said he admired a man with the courage of his convictions. Well, that's *one* word for it . . .'

Chota Sahib's tenth anniversary commemorative figure is this beautiful 90 mm study of an officer of 1st Duke of York's Own Lancers (Skinner's Horse), c. 1907; this example of the casting is painted by Bryan Holding of Bristol, using artist's oils. The figure is supplied as a kit of four parts; it comes with a very detailed illustrated painting guide, showing clearly the minutiae of the kulla, lungi and kamarband.

Sid Horton's choice of this subject for his anniversary piece is fitting, reminding us of his very first figures: a range of ten 90 mm Indian Army subjects produced between 1977 and 1981 but now, sadly, no longer available. These original miniatures sold for £4.50; any collector lucky enough to find an overlooked example nowadays must expect to pay with £18 to £20.

(All photographs by Krith Hum)

When we walked into the central trade hall at the Folskone Euromilitaire last September, and spotted Sid Horton's stand in a strategic position commanding the entrance, things were rather different. Sid himself hasn't changed much: though the rope-coloured Wyatt Earp moustache is a bit more disciplined these days, the humorous eyes still twinkle behind the thick glasses, threatening you with a burst of perfectly-timed 'one-liners' in a soft Birmingham accent. But the stock of Chota Sahib minia-

tures now extends to rather more than that lonely 1900 Indian Army lancer officer, '1A/1 and only'. The current range numbers nearly 70 miniatures in 54 mm, spanning the centuries from an exquisite Iron Age Celtic chieftain to a superb collection of modern British, American and French combat subjects. Devotees of Sid's work may well be horrified to learn just how random a path led this immensely gifted miniature sculptor to the eventual discovery of what he had been born to do.

'CRIMEA SID': THE EARLY ADVENTURES

Born in Birmingham in 1943, Sid Horton came wandering into London at the age of 17, innocent but optimistic.

'My first job was running a hot-dog barrow in Soho. When I collected it each day, the guv'nor gave me a number on a slip of paper, and told me to give it to anyone who asked for it that day. Sure enough, every now and then some bloke would sidle up, order a hot-dog, and ask "What's the number today, son?" So I'd tell him; and he'd take a one-and-ninepenny hot-dog, give me a pound note, and tell me to keep the change . . .

'By the end of the first week I'd pocketed £120 — and that was about two months' wages for a skilled man in those days! Then one night this hard-looking face comes up and asks me for the number in the usual way. "43", I tell him. "Screwth, sunshine, you must be green," he says. "You've got half a minute to scarp — or you're nicked!" So I scarpered . . . You know, to this day I still wonder just exactly what that was all about . . .'

Jobs, and towns, came and went as time passed. There was a stint in a bakery, and another selling suits; and a job cleaning in a tyre factory, up to his knees in filthy oil and rubber debris. There was an unfortunate episode spray-painting the eyes on toy ducks — but not necessarily on the sides of their heads — as they poured past him on a



conveyor-belt. There was the time he dressed up as a giant teddy-bear, and handed out free Sugar Puffs on street corners. Eventually — via London, Bristol, Jersey, Weymouth, and other points south — Sid wound up driving buses in Brighton in the late 1960s.

It was over the next few years that Sid's passion for military history as a hobby led him, first, into collecting and painting miniatures; then into animating and converting them; and finally, into casting his own figures as an experiment. And at last, fired by the entrepreneur's classic conviction ('I could do better than that!'), Sid decided to try his luck professionally.

FROM HOBBY TO PROFESSION

His experience at the 1977 BMSS Nationals tipped the balance: Sid borrowed £100 from his girlfriend Annie, and Chota Sahib was born. (The title comes from the old Indian troopers' term for the children of their British officers — 'little lord'.) Sid and Annie were married in November 1977; and the following March he got a chance to take a severance payment from his full-time job — enough to pay their mortgage for a year, but not to feed them. With Annie's support, and the vital contribution of her salary as a teacher, Sid decided to risk it.

The Hortons ruefully admit today that if they had known how hard the first five years were going to be, they might never have had the courage. Building a one-man business is always brutally hard, and Chota Sahib was no exception.

Sid found himself working, often until 4 a.m., both to cast stock figures and to sculpt the regular new subjects which were vital to keep the meagre cash flow coming. Annie took care of all the business paperwork; and often came home after a full day only to work on into the small hours packing and despatching. (She still plays a major rôle in the business, though rather less since the



arrival of their daughter Sophie in 1985.) The Hortons could not afford to run a car, and had to travel up and down the country to trade shows by train, manhandling their heavy stock.

SUBJECTS AND SCALES

Sid learned his business by trial and error. The selection of subjects for collectors' miniatures is, inevitably, a question of hunch. Chota Sahib have remained loyal to Sid's own love for the glorious uniforms of the Raj, and the crackling, arrogant style of the Crimea; but they have been equally ready to innovate. Many modern combat subjects which are today represented in other firms' lists — British troops in Ulster, for instance, and the French Foreign Legion — probably owe their popularity to Sid Horton's willingness to try something new.

'Our best-selling range are probably the Northern Ireland figures: most of those

must have sold around 3,000 pieces by now. Our worst disappointment? Our very first 54 mm, BI/1 — the British infantry officer of the Seven Years' War. It just sat there . . .' (We share Sid Horton's puzzlement over BI/1: it is a beautiful little piece, paintable for any Line unit of the period.)

The switch from 90 mm to 54 mm came in 1980. Partly it was a simple matter of economics: 90 mm figures use a lot of metal. Partly it was a hunch that the marketplace was getting a little crowded: by now such talents as Ray Lamb and Barton Miniatures had joined Sid, and Pat Bird of Series 77, at the large-scale end of the market.

Partly, too — though he is too modest to admit it willingly — it was a cool judgement of his own talents. In the smaller scale Horton is, quite simply, better than most other miniaturists, and it shows. At larger scales he feels the difference is less noticeable.

Pressed to name other

The subject from which Horton worked up his anniversary piece was this portrait photo of one Capt. Blinney of Skinner's Horse; the importance of providing collectors with a detailed painting guide is obvious at a glance. The photo, together with actual cloth samples of the lungi and the kurta, were provided (with entirely characteristic generosity) by R. G. Harris of Southsea, the greatly respected researcher of Indian Army uniforms.

The yellow of the kurta was of a much darker, more mustard shade than the pinnrose too often illustrated in reconstructions. It is said that yellow was chosen, when this corps of irregular horse was first raised in 1803, in a direct reference to the associations between yellow and death in the Rajput tradition. Historically, Rajput princes and their followers had arrayed themselves in yellow and dusted their faces with saffron before riding into a battle in which they had sworn to conquer or to die.

sculptors whose work he admires, he smilingly avoids invidious comparisons. He freely admits, however, that in the area of 54 mm 'moderns' he feels his own standards under pressure by Alex Williams of The Cheshire Volunteer; and he also says that the only figures he actually goes out and buys himself are Bob Rowe's Ensign Miniatures.

He is generous in his acknowledgement of the help, advice and encouragement he has received over the years, especially from Bob Rowe and Ray Lamb; and from the universally popular Lynn Sangster of Historex Agents, whose decision to wholesale Chota Sahib miniatures was a turning-point in their fortunes.

Now settled in more suitable premises than the partitioned end of the kitchen in a cramped terrace house where they started; with enough skilled hands, a stable output, and a solid reputation; Chota Sahib can face the future with as much confidence as any small, specialist firm in an uncertain world. The skills which have enabled them to survive the hard early years can perhaps stand description in rather fuller detail.



Horton's 54mm miniature — shorter than a cigarette — of a dragoon of a late Imperial Roman cavalry ala, c. 3rd Century AD. He often bases his subjects on reference artwork specially prepared for him — frequently by D.S.V. and Bryan Fosten, whose help he is anxious to acknowledge. In this case the inspiration was a commercial illustration, by Ronald Embleton, in a *Men-at-Arms* book.

Above centre:

Chota Sahib BC/9, an officer of the 11th Hussars, c. 1900. Sid Horton has always loved the uniforms, and the style, of the British Army's Victorian heyday. His passion for the Crimean War — which earned him his nickname in the trade — has flowered into a series of superb portrait figures of named officers of the 1850s; and the 'Victorian sunset' is also well represented in his range. We believe this figure bears out his contention that extremes of animation are quite unnecessary to give a miniature a strong visual character. Differences of physique, feature, and 'body language' can be as characteristic as violent contortions — which, all too often, prove impossible to capture convincingly or to cast successfully.

Above right:

Another hussar officer — a tank commander of the 7th in the Western Desert, 1940–41. Inspired partly by a photograph and partly by a Gerry Embleton painting, this coolly aristocratic 'type' wears the pale, drab colours of his generation — battle-dress, corduroys, goatskin poshteon — enlivened by the gold-piped scarlet cap, and a silk scarf.



CASTING MILITARY MINIATURES

The process by which the inspiration for a new miniature becomes a fully realised commercial product is more or less common to all manufacturers. It is intricate, demanding, and beset with potentially heart-breaking — and expensive — traps.

We can pass briefly over the reference phase: Sid Horton has a wide knowledge and a good library, and does not hesitate to lean on his many friends in the trade. Some surprisingly direct frontal approaches to military organisations have paid off, too. Thus, for instance, the accuracy of Chota Sahib figure TF/6, an SBS Marine in the Falklands, can be relied upon absolutely; and thus the excitement of his neighbours' children one day, as a bomb disposal officer in full armour obligingly posed for photos in the street outside the Hortons' house.

The Master Pattern

Once the reference is assembled, Sid begins the painstaking task of hand-carving his pattern or master figure,

'same size' to the final product. He uses a very basic metal 'dummy', roughly animated as required; and lays over it, scrap by tiny scrap, a surface of Milliput epoxy putty. In the hands of a master craftsman this putty gives a wide range of effects, and extraordinary fineness of detail: since it can be hardened fast with a hair-drier, one area can be worked with tools before passing on to the next. As he adds the blobs of putty he incorporates into its surface tiny pieces of plastic card, fuse wire, metal strip, etc. to give any sharp edges and accurate parallels required. The results are remarkable: on a Horton pattern figure, a badge no larger than the cross-section of a matchstick may be quite recognisable. In all, the carving of a pattern may take anything up to 45 hours' intensely concentrated work.

To achieve the quality expected of Sid Horton and his fellow craftsmen in this trade demands not only the anatomical understanding and instinct for drapery of an experienced life-artist, and the eye and hand of a watchmaker; but also a thorough

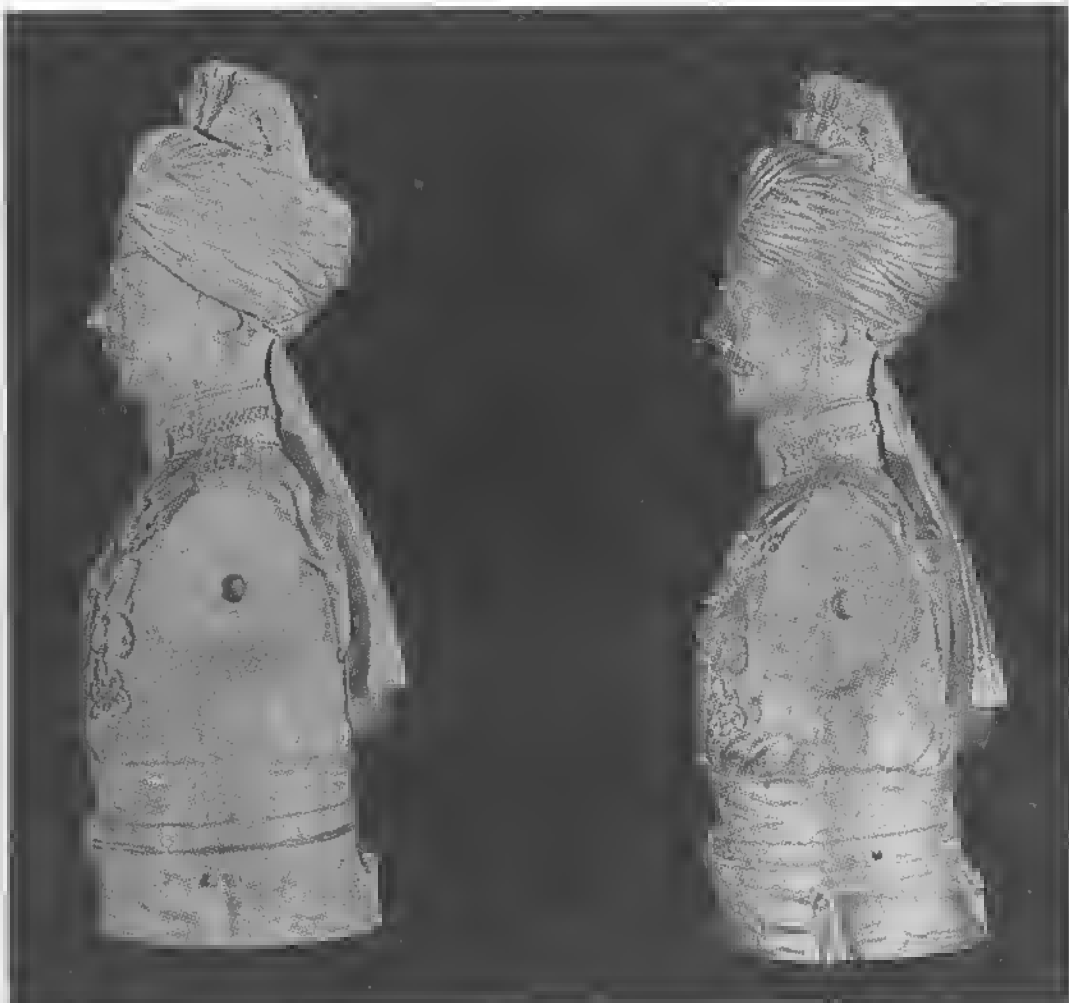


understanding of the process of mould-making. Hard as it is to believe when holding one of his tiny, perfectly proportioned castings, the master pattern-maker must deliberately build into his work a set of minutely judged distortions of true proportion.

The Intermediate Mould

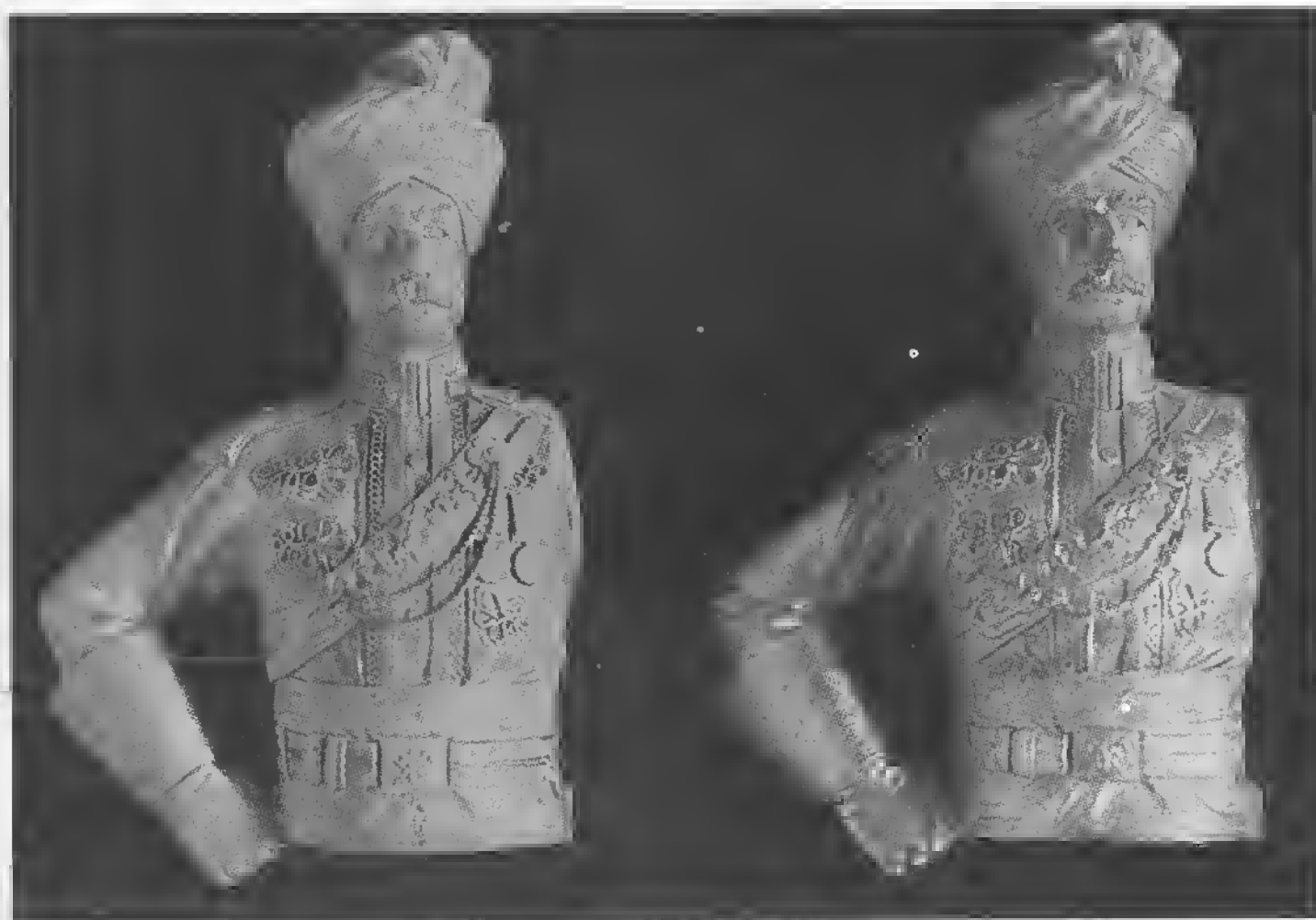
The next stage is to make a single mould of RTV rubber (Room Temperature Vulcanising) from the master figure. From this mould Sid will hand-cast in metal a dozen or so pre-production figures, from which, in turn, the machine moulds will be made. But the RTV rubber mould is not as straightforward as it might sound.

It is filled 'from the feet up': and because of the greater weight of molten metal at the head end, the head and shoulders will swell. At other points the mould will 'suck in' during casting. All these effects must be anticipated, and compensated for in the carving of the master figure. Other essential judgements which must be mastered concern the technical limits of 'undercuts' in the figure; the optimum number of parts



Two views of the main section of Horton's anniversary piece: in each photo the left-hand image is the original hand-carved master pattern, the right-hand one an example of the production casting run. Apart from illustrating the very clean and finely detailed finish so characteristic of his castings, these images also show the calculated distortions which have to be incorporated into the pattern figure.

Because the RTV mould made from the master pattern tends to stretch at the head end when molten metal is introduced, the head of the pattern must be made narrower, but deeper front to back, than needed in the casting. Because the chest area of the mould tends to 'suck in' during the casting of the first pre-production run, the pattern figure must be made thicker than true at this point. The skill and confidence to make many complex judgements — the length of 'drop', exact time delays, etc. — must also be mastered if the artistry of the pattern-maker is to be reproduced in the commercial product.





Sid and Annie Hoston, and (below right) their caster, Nick Phibbs, pouring molten metal. Sid counts the day he joined them as one of their company's most important landmarks. Apart from the special-

ist skills he contributes to the production of the miniatures, his taking over of most of the casting work at last allowed Sid time to concentrate on developing new lines to expand the Chota Sahib range.



into which the figure must be broken down for mould-making and casting, and how these sections are to be divided; the correct 'drop' for the molten metal; and many other points.

The dozen hand-cast figures produced from the RTV mould have to be hand-finished, sometimes extensively. Depending upon the final performance of the mould, they will need re-engraving; tiny quantities of metal must be shaved away, or built up with putty, to compensate for differential shrinkage. This stage, which is Sid Horton's least favourite part of the process, may take him two days' work.

The Machine Mould

The finished sections of the pre-production batch are now laid on the surface of a layered disc of malleable, unvulcanised rubber, and covered with a second disc. This rubber and metal 'sandwich' is 'cooked' in a vulcanising press at 155°-175°C, and pressures of 15-20 tons per square inch, for nearly an hour. After about two hours' cooling, the moulds are stable. At a carefully-judged point of coolness and hardness, they are opened and emptied of the now re-solidified metal casting sections; and Sid Horton begins hand-cutting 'feed' and 'breather' channels from each of the depressions now permanently 'cooked' into the rubber surface.

To make more than a single mould in a day is brutally hard labour, apart from demanding skilled concentration. Given that the subject may be broken down into three or four sections for casting, two or three separate moulds may be needed to accommodate all the sections of the dozen pre-production castings. (Weapons, and some other long, thin pieces, must be grouped in a separate mould, since they will have to be cast in a freer-flowing alloy than the other sections.)

The production phase proper now begins. The electrically-powered casting machine holds the mould

under pressure, and spins it while molten metal alloy (melted separately in electrically-heated crucibles) is introduced through the mould's central vent, to be forced out along the various 'feeds' by centrifugal force. The pouring is done by hand: correct timing and consistent results call for fine judgement and long experience, provided in Chota Sahib's case by their caster Nick Pibbs.

The casting run lasts only about half a minute; then the mould must be left to cool for an exact period if the castings are not to distort, or even shatter, when removed. Nick may work for two to three days to build up the initial stock of around 500 examples of a new product.

The castings require very

little cleaning up when they are broken out of the moulds. This is partly due to careful design of the separate figure sections, and of the 'feeds' and 'breathers' in the mould. It also owes something to an individual modification built into Sid's machinery at his own request, which harnesses air pressure in such a way as to reduce slippage between the two halves of the mould early in the spinning process.

This brief account of the mechanics of casting collectors' miniatures inevitably omits the most important ingredients of Chota Sahib's high professional reputation: artistic instinct, and a wide range of technical skills, cannot be pinned down in words. We await future developments with interest.

[M]

Chota Sahib figure BI/6, a Royal Fusilier in urban patrol dress, Northern Ireland, c. 1977. The series now offers a wide and varied

range of Northern Ireland figures, a typical example of the way Chota Sahib have opened up areas once impossible for collectors to find.



THE CHOTA SAHIB RANGE

Space forbids a complete listing of the nearly 70 miniatures currently available in 54 mm.

The series is strong in 19th-century British subjects, particularly Indian Army and Crimean War; in Second World War, Northern Ireland, and Falklands subjects; and in figures of the 1900-1914 period.

It includes some fine Vietnamese War subjects, some Napoleonic, a few 'ancients', several post-1945 Foreign Legion figures; and some interesting individual novelties, including some charming females in uniform (historical, not 'fantasy') sculpted by Roger Saunders. Individual mention should be made of list no. BI/20, 'A Packet of Three' — this comprises three sets of alternative heads, torsos, arms, weapons, etc. of British troops in Ulster, which may be assembled in many combinations. No. BI/24 is a double figure — a paratrooper carrying a wounded comrade at Arnheim. No. BC/5 is the only mounted figure: Pratap Singh Bahadur, Commandant of the Indian Army's Imperial Cadet Corps in 1911.

Chota Sahib's business address is 124 Springfield Rd., Brighton BN1 6DE, Sussex, England. Prices are as follows:

Standing figures	£3.75
Mounted figures	£10.50
BI/20	£11.25
BI/24	£6.25
Anniversary figure .	£12.50

Add 10% of total for P&P within the UK; add 85p. for BC/5, and 75p. for BI/20. Orders totalling above £18.00 are post free within the UK. Overseas P&P for the anniversary figure is 20% (surface) and 50% (air).

Chota Sahib's catalogue may be ordered for 50p. plus a stamped, self-addressed envelope 9 in. by 6 in. (UK); for £1.20 in Europe; and for £1.70 (USA & Canada) and £2.20 (Australasia) by air mail. The catalogue includes line illustrations of all figures by Bryan Fosten.

Chota Sahib welcome individual mail orders, as well as wholesale and retail trade enquiries.

'British Military Longarms 1715-1865' by D. W. Bailey; Arms & Armour Press; 160 pp; 166 illus.; £9.95

For anybody seriously interested in the history of the British Army of this period, this book will become an essential reference. The material was originally published in two volumes in the 1970s, and the present edition includes a brief addendum to acquaint the reader with the latest research. It says much for the original work that this new information changes little beyond supplying a few more details.

The book covers a period when the Army fought engagements over much of the world, yet their basic weapons changed very little. It was not until the late 1830s that the system of ignition changed from flintlock to percussion cap, and the old smooth-bored musket began to give way to the more accurate rifle in the hands of the mass of line troops.

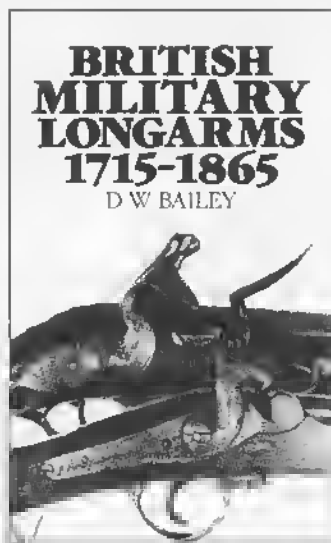
Each period covered in this book (before and after 1815) has three sections dealing with muskets, carbines and rifles, and each begins with a brief synopsis of the general history of the longarm in that period, followed by a pictorial and chronological history. The weapons are shown full length, many entries also featuring enlargements of various distinguishing details which will help the collector, modeller or student to identify most pieces with confidence. The photographs are clear and very well printed; and the long captions — which comprise the bulk of the actual text — pack a great deal of information into a small space, including basic measurements for all pieces.

Bailey writes with authority and with a style which is clear, concise, but never dull as he leads the reader through the rather bewildering array of variously-named muskets and carbines. We learn that he is currently engaged on a very thorough search of the official records dealing with the supply of military weapons from 1680 to 1815; and if this present work is anything to judge by, then his results should make fascinating reading.

FW

'Dictionary of Wars' by George C. Kohn; Facts on File Publications, Collins St., Oxford OX4 1XJ (and New York); 586 pp; £15.95

The author's stated purpose in compiling this book is to provide a quick, convenient, authoritative and comprehensive source of information on the major wars, revolutions, rebellions, minorities and punitive expeditions from 2000 BC to the present. This formidable undertaking has resulted in more than 1,700 entries with 1,000 cross-references, a geographical index of wars and an index of personalities. The entries themselves consist of the name of the conflict with key dates, a concise



description of events and a summary of the outcome, the emphasis being on wars although some lesser events are also included.

There can be no denying the extent of the author's research; nor the fact that he has produced an interesting and readable volume, with many unexpected and rewarding facets — such as the 'Guglers' War', the Maji-Maji Uprising of 1905-07, and the St. Albans Raid of 1864.

Rather less satisfactory is part of the entry dealing with the Falklands War of 1982: 'The Argentine air force and its bombs and missiles, especially the Exocet, inflicted severe damage on the British fleet, sinking two destroyers, two frigates and several other warships and downing a number of aircraft. British submarines sank several enemy vessels. On May 21 Argentine troops began battling invading infantry under Major-General Jeremy Moore (b.1928) at Port San Carlos. After establishing a bridgehead, the British advanced inland and, within a few hours, forced the surrender of the Argentines.' Detailed comment is hardly necessary; nor does late inclusion justify such inaccuracies, for a wealth of detailed data was published in the immediate aftermath of the war.

There are a number of areas elsewhere which are likely to provoke debate; yet one must recognise that it is rare indeed for the compiler of such works to please all his readers all the time. Again, it would be churlish not to acknowledge that Mr. Kohn's book also contains much that is worthwhile and, in general terms, serves the purpose for which it is intended. Clearly more limited in scope than R. E. & T. N. Dupuy's monumental *Encyclopedia of Military History*, which can be found in the libraries of most military historians, it will nonetheless provide a most useful complement to that volume — as it will to the more recently published *Brassey's Battles* by John Laffin. Although the price will give rise to some hesitation, it represents fair value: the relationship between the cost of a book and that of a good

dinner has, after all, remained remarkably constant over the years.

BP

Osprey Elite 9, 'The Normans' by David Nicolle, plates Angus McBride. **Osprey Elite 10, 'Warsaw Pact Ground Forces'** by Gordon Rottman, plates Ron Volstad.

Both 64 pp; approx. 50 illus.; 12 col. pp.; £5.50

The Elite format is now familiar: a 'big brother' to the Men-at-Arms format, it seems to embrace more or less any subject that suits longer treatment, without too much agonising over the semantics of the word 'elite' — which is good news for readers.

'The Normans' is Dr. Nicolle's usual fact-packed study of weapons, armour, tactics and campaigns. It covers the whole spread of Norman warfare, from the Duchy to the Crusader kingdoms. The East provides some wonderfully exotic subjects for Angus McBride's plates, which include one on ships and one on castles as well as the usual superb figure groups. Personal favourite, Plate A, where you can positively hear the peevish screech of an ancient bishop herding an ox-like knight! Excellent value, even at the new price.

Mr. Rottman's previous title on the 'Green Berets' prepared us for the deep, condensed knowledge he displays in the 'Warsaw Pact' title; his familiarity with his material, from a professional viewpoint, is unmistakable. The text gives a concise breakdown of the strength and organisation of all non-Soviet Warsaw Pact armies; and a fascinating note on the wartime mission, apparent combat readiness, and degree of trust enjoyed in Moscow, of each army. The illustrations include line diagrams of rank and branch insignia throughout; and Mr. Volstad's plates are first class. Ten have three or more figures each, including such exotica as detailed NBC kit; two show insignia in detail. Recommended.

JS

'March or Die: France and the Foreign Legion' by Tony Geraghty; Grafton Books; 352 pp; 39 illus. + maps; appendices; index; biblio; £12.95

This reviewer would not have thought it possible for yet another history of the Legion to offer anything original: this reviewer was wrong. Mr. Geraghty, author of successful books on the SAS, brings to this subject the experience of a far-travelled newspaperman of the old school. He knows soldiers; and likes them too much to write nonsense about them, even if the nonsense has ossified into myth by constant repetition.

His approach is a frank and intelligent summary of the love-hate relationship between France and the

Legion. It is sympathetic to the fighting men — much less so to their political masters. It is enlivened by vivid anecdote and reminiscence, including some genuinely fresh material, and even some pictures new to this reviewer. The chapters on the 1950s and early 1960s naturally provide some particularly apposite examples of the break-down in relations between military and political organisations; and Mr. Geraghty is razor-sharp on more recent adventures, too.

This is a very good book: adult, honest and entertaining. MCW

'Divisions of the British Army 1939-45' by Malcolm A. Bellis; published by the author from 10 White Hart Lane, Wistaston, Crewe, Cheshire CW2 6EX; 88 pp; cardback, duplicated text; £4.95, + £1.50 P&P overseas only.

This little book manages to pack in most of the essential information contained in 628 pages of the two volumes of the HMSO Orders of Battle of World War Two, plus additional material from other sources. Unlike the official tomes Mr. Bellis's book is simple to refer to; information on the composition of British divisions, the theatres they served in and the divisional signs they used is followed by sections on vehicle markings, and orders of precedence of corps and regiments. Highly recommended, and well worth the price.

MC

'The SAS Survival Handbook' by John Wiseman; Collins Harville; 288 pp; illus., incl. 29 pp col.; £13.95 h/bk, £9.95 p/bk.

While this is not strictly a military book (indeed, it contains no mention of specifically military situations), we think readers might find a review useful, given the somewhat jokey treatment it has received in the general press. The following review, necessarily anonymous, was written by a former troop commander in 22nd SAS Regt., a combat-experienced officer who trained under John Wiseman during the author's 26 years with that regiment:

The worst discomfort that the reviewer recalls from 'Lofty' Wiseman's survival courses was aching ribs, brought on by Lofty's famous dawn-to-dusk 'one-liners'; and this irrepressible good humour, as well as his encyclopedic survival knowledge, will infect the reader as it has infected generations of SAS trainees who have learnt their survival skills from him in the flesh.

'The unthinkable' has an uncanny knack of seeking its victims from among those least prepared to confront it. Airline passengers do survive crashes only to perish for lack of an improvised distress signal. Simple injuries do become traumatic for want of elementary medical knowledge. Hundreds of people do die every year, needlessly, on the hills

improvised vessels and marked amphibious vehicles to later, specialised US equipment. They also give a vivid impression of the realities of delta mud, paddy, and jungle-covered hills. The diagrams complement and explain the textual descriptions of the fairly complex tactics involved. The book is good value for its price — an essential addition to the library of any serious student of the Indo-Chinese conflicts, and a suggestive source of ideas for modellers.

EWWF

'L'Esercito Russo 1805-15: Fanteria' by Ivano Falzone; plates by Giuseppe Rava; Editrice Militare Italiana, Milan; 58 pp; illus.; 8 pp col.; available Photobooks Information Services, £8.50

This booklet on the Russian infantry, 1805-15, is the fourth title in the 'De Brillo' series, with which the majority of English-speakers will be unfamiliar. Essentially, they resemble the *Men-at-Arms* series: brief organisation details, more extensive uniform details, plentiful black-and-white illustrations in the text, and eight colour figure plates. (Other titles available from this British distributor — see address, p. 3 this magazine — are (1) *I Lancieri di Milano*; (2) *Gli Eserciti Etruschi*; and (3) *Gli Italiani in Libano*, the first and last-mentioned at £8.50 and No. 2 at £12.95.)

It is pleasing that the Russian army of the Napoleonic Wars is at last receiving attention in books which are readily available: this reviewer is currently writing two on the subject for the *Men-at-Arms* series, so must at once declare his interest.

Falzone's book gives concise coverage of Line Infantry and Jägers; other infantry corps which served during the period, e.g. the Guards and the *opolcheniye* militia, are not included. The main disadvantage to the English-speaking reader is that the text is almost wholly in Italian, the only English translations bring four pages of text and brief captions. Nevertheless, the various tables are easily understood; and little confusion should arise, as there are only a few Italianate translations of regimental names (e.g. 'Piccola Russia') to supplement the French or German-style names (e.g. 'Klein Russland') which are usually quoted.

Modellers, historians and wargamers will find much of interest, not least the black-and-white illustrations, which are taken almost exclusively (though not credited as such) from Viskovatov's seminal work on Russian military costume. (The list of sources quotes most other leading works: Zwegunow, Krijitsky and Nafziger's recent book, the latter especially valuable on organisation, tactics and manoeuvres.) Superb though the Viskovatov illustrations are, the lack of contemporaneous illustrations restricts the 'campaign' appearance of the Russian infantry to the colour plates, each of which depicts three figures, competently painted. They do include the occasional apparent

lapse: e.g. a Pavlov Grenadiers officer in c. 1805 uniform but with the much later lapelled coat, though lacking its Guards lare. The author explains that this shows a uniform of 1813 worn by an officer who has — curiously — retained the powdered hair never officially worn after 1809, and a pre-1808 gorget which we are told must be a family heirloom... a tenuous explanation for an unlikely uniform, but one supposes it is just possible! It is also most unusual to see — in three plates — coat skirts lined in a different colour to that of the turnbacks.

Most of the text concerns the ever-changing uniform details, with all salient features included; useful supplements concern the design of Colours, interesting manoeuvre diagrams, line drawings of items of equipment, and orders of battle for the Austro-Russian army in 1805. Organisation and tactical details are kept to a minimum; but the reader can always look elsewhere for non-temporary views upon the Russian army and its unique characteristics, some knowledge of which is necessary to appreciate Russia's contribution in the Napoleonic Wars. PJH



PREVIEW

A publishing project of major significance to the history of British decorations, now in the process of completion, is *British & Irish Regimental & Volunteer Medals, 1745-1895*. One of the most original works on British military history to be undertaken in recent years, this is by Maj. James L. Balmori, the leading authority on the subject, supported by much expert opinion and the result of a comprehensive search through private and institutional collections.

Unlike many other armies, the British forces had no officially instituted scheme of awards or medals for ordinary soldiers. Thus deeds of valour which in, e.g. the French army would have won a Légion d'honneur, went unrecognized in the British army unless a special medal was made individually for issue by the regiment. In the past these have been neglected as the 'poor relations' of the medal world, although many of the incidents for which they were awarded would in later days have merited a VC.

It is difficult to select examples from the thousands catalogued, described and illustrated by Maj. Balmori. Among the most notable of the forgotten heroes whose medals are included are Cpl. Levi Grisdall, 10th Light Dragoons, who captured Lefebvre-Desnoyers at Benevent; Sgt. William Newman, 43rd Lt. Inf., who organised a company of sick and stragglers with which he defended Balanzos from the advancing French on the retreat to Corunna; Pte. John Skinner, 1st Ft. Gds., who spiked a gun under fire at Walcheren; Lt. Latham, famed defending the Colours of the Buffs at Albuera; and Edward Costello — the memoirist — who survived the 'forlorn hopes' at both Ciudad Rodrigo and Bala — joz.

At least initially, it is not anticipated that this work will be available through the usual trade sources. Those interested in this most important book should contact the publisher direct: Langlands Edition Ltd., Devonshire House, Devonshire Square, Loughborough, Leics. LE11 3DW, from whom a prospectus is available.

Illustrated here is one of the hundreds of medals illustrated in the book: an award of the 32nd (Cornwall) Regiment of Foot in 1803. PJH

We have also received:

'To Win a War' by John Terraine (Papermac, £5.95), the classic account of the 1918 campaigns first published in hardback in 1978. We would judge this as an essential book for anyone seeking to understand the military significance of the Great War.

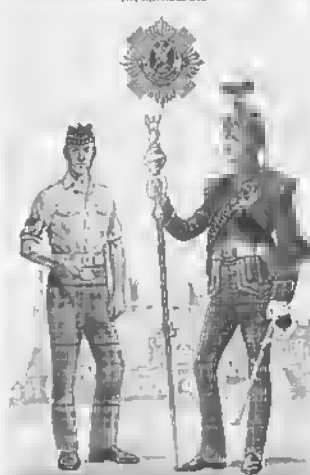
'With a Machine Gun to Cambrai' by George Coppard (Papermac, £3.95) is another Great War classic — the memoirs of an ordinary soldier, who served on the Western Front from May 1915 to November 1917. It was first published in 1980 by the Imperial War Museum, who recognised at once that Mr. Coppard's manuscript was something out of the ordinary.

'The Desert My Dwelling Place' by David Lloyd Owen (Arms & Armour Press, £10.95) is a reprint of the book first published in 1957 by this distinguished officer, and is a memoir of his days with the Long Range Desert Group. In the same 'Special Forces Library' series, A&AP have also republished *'Operation Tombola'* by Roy Farran, describing a 1945 SAS operation with the Italian partisans.

'Dilemmas of the Desert War' by Michael Carver (Batsford, £14.95) is a study of the N. African campaign by a Field Marshal Lord Carver, who served there as a young officer. Here he pays particular attention to the part played by Gen. Ritchie in Spring 1942.

'Oba, The Last Samurai' by Don Jones (Airlife, £11.95) is a remarkable story of an officer's stubborn refusal to stop fighting on Saipan until 18 months after his US occupation. Despite irritating 'remembered dialogue', an extraordinary account. [M]

THE ROYAL SCOTS



'The Royal Scots', Card No. 26 in the Geoff White series reviewed below; available in the set 'The Scottish Regiments'.

CARDS & PRINTS

Geoff White's Postcards of The British Army: 'The Scottish Regiments' (9 cards), £2.70 + 40p P&P; 'The Queen's Guards' (7 cards), £2.10 + 40p P&P; Geoff White Ltd., 11 Embercourt Drive, Backwell, Bristol, BS19 3HU.

These cards are produced from watercolours by the renowned military artist Douglas N. Anderson. Each card has two figures, in modern uniform, in different orders of dress. The front of each card is also decorated with the regimental badge. The style of presentation is reminiscent of Laure Caermole's pre-war cigarette cards, with the figures in full colour and a sepia line-and-wash background of buildings relevant to each regiment. Douglas Anderson has produced many fine paintings of Scottish regiments, and it has long been said that he is the only modern military artist capable of painting a Scots fare! These cards are highly recommended.

'The Scottish Regiments': Royal Scots Dragoon Guards; Scots Guards; Royal Scots; Royal Highland Fusiliers; King's Own Scottish Borderers; Black Watch; Queen's Own Highlanders; Gordon Highlanders; Argyll and Sutherland Highlanders.

'The Queen's Guards': The Life Guards; Blues and Royals; Grenadier Guards; Coldstream Guards; Scots Guards; Irish Guards; Welsh Guards.

Each set comes with separate 'caption' sheets, describing the illustrated uniforms in some detail.

It is worth noting that these are the first sets in what is planned as a complete run of some 80 cards covering all regular regiments and corps in the British Army today; for this reason the cards are numbered on the reverse not in the sequence of the sets in which they are sold, but within an integrated sequence for the whole final series, in the regiment's correct order of precedence. SC



The Fourth Battle of Bull Run, July 1986

PHILIP KATCHER

On both sides of the Atlantic, 'battle re-enactment' groups are enjoying increasing popularity. The degree of serious historical interest shown, and of care over authenticity of costumes and equipment, varies widely; but the more ambitious groups are now achieving results which cannot fail to impress. We believe that this account of a major re-enactment last summer will open the eyes of European readers to the remarkable scope of the American Civil War re-enactment activities now available to United States enthusiasts; and will perhaps provide some ideas which may usefully be adapted by our own parallel groups, whatever their period of interest.

On a miserably hot day in July 1861 a straggling Union army, composed largely of men enlisted for 90 days' service only, made their way down dusty roads towards an equally untrained Confederate army awaiting them along the banks of Bull Run, a creek near the small town of Manassas, Virginia. Both commanders decided to swing around and attack the enemy's right flank. In the confused fighting which followed, grey-clad Union troops were fired upon by other Union units dressed in blue; and blue-clad Confederate infantry were able to advance to within pistol-shot of blue-clad Union artillery. The Union army suffered a stunning setback, and fled

back to Washington, throwing away arms and accoutrements in their panic flight. This ended the First Battle of Bull Run.

As a battle, it was not particularly big; more men on both sides would die in a couple of hours at Antietam or Shiloh than fell during the whole day of 21 July 1861. Yet this battle dramatically revealed to both sides that war would not be the simple undertaking anticipated by many civilians. It was the real beginning of America's bloodiest and most traumatic war.

On 29-30 August 1862 Union Maj. Gen. John Pope returned to be beaten on the very same battlefield in the Second Battle of Bull Run.

In 1961 the battle of 1861 was re-enacted as the first major event of the Civil War Centennial. Some 3,000 participants recreated the fighting around the Union artillery position on Henry Hill on the original battlefield, in heat that reached a murderous 103°. Informally, this event was nicknamed 'the Third Battle of Bull Run'.

THE AFTERMATH OF 'THIRD BULL RUN'

The participants in Third Bull Run came largely from the ranks of the North-South Skirmish Association, a group whose main interest lies in firing original or replica weapons in competition. Uniform authenticity was minimal: grey chino work clothes were common for Confederates, and among the Union troops blue denim 'sack coats' and light blue denim trousers were the norm. Still, their appearance was better than that of the men from the Virginia National Guard, whose pressed-felt forage caps came from 'Woolies', and who fired full clips from their M1 Garands instead of volleys from rifled muskets.

As a result of the poor standard of authenticity, as well as some major accidents during this and later battles, the US National Park Service forbade any further re-enactments on their land after 1962. Indeed, the entire 'liv-

An inspection of Confederate infantry on the afternoon of Friday 18 July. Mock battles, planned for that day had to be cancelled owing to the extreme heat — in the high 90s Fahrenheit. Instead most units worked on their drill; this was important, since the tactical units organised for the battle were assembled from smaller groups, many of whom had not practised together before. A great deal of trouble was taken to ensure not just authentic Civil War costume, but authenticity for 1861. The Army of Northern Virginia columns seen here in the left background were not allowed on the actual battlefield on the Sunday, as they were not in use in July 1861. (All 1986 photographs are by the author.)



H. Michael Madaus, a staff member of the Milwaukee Public Museum and the author of several books on Civil War militaria, wears the 1861 Wisconsin state uniform, and holds a replica of the national colour of the 2nd Wisconsin Volunteer Infantry Regiment: one of a number of Union units which fought at First Bull Run in grey uniforms, with confusing results. Madaus was also present at the 1961 re-enactment, as a private in the '27th Virginia Infantry'.

ing history' movement fell into official disfavour, largely due to the antics of some early Civil War Centennial re-enactors.

This is not to say that there were no authentic troops on the field. One of the founders of the North-South Skirmish Association, Ernest Peterkin, personally wore totally authentic replica uniform and accoutrements which he made himself. At the time, many original uniform items and accoutrements were still so relatively inexpensive to buy that it was sometimes fairly cheap to be authentic. Back at the beginning of the 1960s original Union light artillery jackets could be had for \$30; cartridge boxes, belts, buckles and scabbarded bayonets would together cost about the same. No replica weapons were available, but original Springfields ran at around \$90, and Enfields were even cheaper. (Though since Spanish-American War period items were cheaper still, and more plentiful, they too were common among re-enactors.)

By contrast, recent prices recorded for original Civil

War light artillery jackets reached \$420; an original US Army canteen fetched \$55; and an M1855 Springfield went for no less than \$690.

Despite early mishaps, however, the Civil War Centennial did give rise to an increase in the popularity of re-enacting. Whole units were formed which developed authentic uniforms and equipment and learned correct period drill. Early examples were the 1st Maryland Blackhats on the Confederate side; the 9th New York Infantry (Hawkins' Zouaves) and Battery B, 2nd New Jersey Light Artillery, turned out for the Union.

Many of these enthusiasts learned how to make authentic replicas themselves; the Maryland Blackhats not only made their own kit, but supported the unit's 'war chest' by selling replica items to members of other units such as the 3rd North Carolina and 27th Virginia. Other groups found themselves craftsmen and craftswomen who would make their replica uniforms and equipment for them. Those who worked seriously on their appearance began to



Above:

Two members of the '5th New York Regiment', a re-enactment unit which fought at 'Fourth Bull Run' in the ranks of the 867-strong Union 'National Regiment'. Their uniform was probably the most accurate reproduction of French zouave-style dress seen in 1886.

Below:

A Confederate officers' conference. The sea of tents in the background represents only about half of the Confederate camp ground set up for the 1986 re-enactment. In all, no less than 5,173 authentic tents were pitched by participants, in properly laid-out military streets.





refer to those who didn't bother as 'farby' — an adjective derived, it seems, from the phrase 'Far be it from me to question their uniforms, but . . .'

From these small beginnings grew the virtual army of suppliers who today replicate even the smallest piece of issued or purchased Civil War militaria: from underwear to 'lucifer' matches, from muskets to tin cups, from hard-

tack biscuits to limber-chests. Today, there are some 10,000 Americans who re-enact scenes from their Civil War; and the majority of them wear correct wool uniforms, carry authentically replicated accoutrements, and fire accurately reproduced weapons. The days of 'gonzo' re-enacting — of wild free-for-alls which were almost as dangerous as the original battles — had begun to die.

BIRTH OF THE ACWCC

Thus it was that as the 125th anniversary of the Civil War drew near, a number of serious re-enactors began planning for one major battle re-enactment each year. This group, made up of members of the Stonewall Brigade, the 5th New York, 14th Tennessee, 28th Massachusetts, Sykes' Regulars, the Ladies' Eastern Gunboat Society, and

Top:

An informal gathering of 'Wheat's Special Battalion', the famous 'Louisiana Tigers'. The private fourth from right wears the regiment's jacket, but not its shirt, worn by all the other zonaves in this group. For the 1986 event this unit was recreated by gathering re-enactors from all over the country.

Above:

A first sergeant calls the roll for his company of the Federal 'National Regiment', the largest single unit attending the re-enactment.

Several members of the '11th New York Regiment', the 'New York Fire Zouaves' (right, in red shirts and blue trousers) show their regimental colour to two members of the '5th New York Regiment' (left, in white shirts and red trousers). The colour, bearing the insignia of the New York Fire Department, was specially replicated for the Bull Run re-enactment. The 'Fire Zouaves' were one of the units assembled from re-enactors from many areas.

Centre:

An original period photograph of a Union private in fatigue dress: compare with the colour photograph of the 'National Regiment' on p. 41. Note how he wears his four-button sack coat fastened only by the top button — a common affliction of Civil War soldiers. His accoutrements are worn over his coat, but otherwise he is uniformed and equipped identically to the re-enactors. (David Schrimmann)



the Culpeper Cavalry Museum, was organised as the American Civil War Commemorative Committee. Their first big event was to be a re-enactment of First Bull Run (or First Manassas, as Confederates called it).

According to an ACWCC spokesman, the emphasis was to be on authenticity: 'The uniforms, arms and accoutrements will be accurate reproductions or actual examples of those used in the Civil War. While in camp they will eat, sleep, drill and play as their counterparts did 125 years ago. In battle, their manoeuvres will trace the events of July 1861.'

The group found a 500-acre site just five miles away from the actual battlefield (which, being owned by the National Park Service, was not available). The alternative site is being developed as an industrial park; but at the time of the re-enactment nothing had been done to it apart from clearing away underbrush and putting through a few dirt roads. The owners were delighted to let it be used as a battlefield and camp ground for a few days.

ACWCC specifications

The next important step was to screen would-be participants for authenticity. The group researched what was actually worn in 1861, and

came up with a set of requirements for uniforms, accoutrements and weapons which all participants would have to meet:

All infantrymen would have to have a two- or three-band rifled or smooth-bore musket with fitting bayonet — no Remington 'zouave' rifles, cut-down muskets, carbines. Hawkins, Plains rifles, shotguns, period sporting guns or modern-style weapons were allowed. All cavalrymen were to have a revolver, sabre and carbine — a Sharps for Union cavalry and a pre-1861 carbine for Confederates; and every cavalryman had to have a horse! No dismounted cavalrymen, seen at so many 'gonzo re-enactments', would be allowed. Cannon would have to be full-scale 6-pdrs., 12-pdr. Napoleons, 3-in. rifles, 12-pdr. howitzers, or Dahlgren 12-pdr. boat howitzers (used by the US Navy during the battle).

Acceptable accoutrements included US, state or militia-pattern cartridge boxes with US oval or state box plates, and eagle or state sling plates. Waist belts were to have US oval or state belt plates for Union troops, and frame or roller buckles or militia plates for Confederates. Militia-pattern white or black-painted cloth haversacks were mandatory, as was any pattern or style of 1861 water canteen. Cap boxes, bayonets and scabbards were also compulsory.



Union soldiers could wear authentically-replicated forage caps, képis, or dress hats; frock coats, fatigue blouses, shell jackets, chasseur or zouave jackets; and dark blue, light blue, militia grey or zouave trousers. Confederate soldiers could wear blue or grey forage caps or képis, or any period-type hat; the same types of coat as listed for Union soldiers; and any militia-pattern trousers, civilian

trousers being discouraged.

All participants had to wear shirts of period cut and colour, and suitable socks. White havelocks, which were briefly popular in 1861, were allowed; as were black, white or russet gaiters or leggings. Only period-type shoes or boots were permitted, including US Army issue-type booties, 'Southern brogans', or period-cut shoes. Participants could not wear modern combat boots, cowboy boots, work boots, low-cut Oxford-style shoes, tennis shoes, burlap wrappings or bare feet! 'Desert boots' dyed black were acceptable, as long as they did not have eyelets or stitching and seams on top of the toe or upper foot area.

As a footnote to these specifications, would-be participants were told: 'Most Confederate regiments of 1861 were formed of independently raised companies of volunteers or militia, each wearing its own unique uniform. The uniforms would have been in good condition and generally worn as issued; each man was not free to wear what he chose. The Southern volunteers who formed the Army of the Potomac and the Army of the Shenandoah were trying to look like soldiers, hence our participants should have a clean, smart appearance.' (This was not the easiest of requirements to meet, in temperatures of up to 98° and with no bathing facilities provided.)

Next, re-enactors were invited to apply for a participant's pass. They had to fill in forms describing their personal and camping equipment completely; they also had to send photographs of themselves in uniform. If accepted, they were to report 'on the day' to the registration tent on the field — a scene of mass confusion! — where they would receive a white pass allowing them to enter the camp area and set up. They then had to be inspected in full uniform with equipment. Their weapons were examined for safety, their cartridge boxes for correct blank ammunition (no coin-wrappers, staples, tape, aluminium foil, or waxed paper cartridges were allowed). Their uniforms

were inspected for authenticity; and if they passed this test, they were given a line pass which allowed them on to the battlefield.

ORGANISATION OF UNITS

Participants were then assigned to units organised especially for this event. The organisers attempted to recreate 27 Union infantry battalions, seven cavalry companies, three artillery batteries and one artillery section. On the Confederate side, the re-enactors were to be divided into 26 infantry regiments, two cavalry regiments, six artillery batteries and two sections. As it turned out, there were enough men available to form groups of

approximately 85 men to represent each of the major units.

In many cases attempts were made to organise some of the units which were historically present on the field, but which are represented today by no re-enactment units. Wheat's Special Battalion from Louisiana — the famous 'Tigers' — was gathered from people from throughout the country, as was the 11th New York — 'The New York Fire Zouaves', which ran from the hooves of the 1st Virginia Cavalry.

Units were assembled on the basis of their uniforms, the idea being to put like uniforms together in units which wore that uniform at the original battle. 'However', reported Patrick Massengill, ACWCC vice-chairman, 'even though the presence of blue and grey uniforms on both sides was a distinction of this battle, we had no grey-clad Federal units register — though there were a number of "blue Confederates". Fortunately, the 70-man First Provisional Brigade, commanded by Don Johnson, volunteered to "galvanise" [i.e. to change sides from Confederate to Union] to portray the Union's grey-clad 2nd Wisconsin. It was a generous offer, readily accepted. The units involved

were the 4th Texas (Johnson's own unit), the 22nd Virginia, 21st Mississippi, 3rd Alabama, and 2nd Delaware.' (In the event, however, the 3rd Alabama actually served with the Confederate '3rd Alabama' which was organised for this re-enactment.)

To keep things in proper proportion, each 're-activated' unit was allowed only two colours; and a strict proportion of officers to other ranks was enforced. If a unit had between 15 and 24 other ranks it was authorised one officer; two officers, for 24 to 34 troops; and three officers

Left:

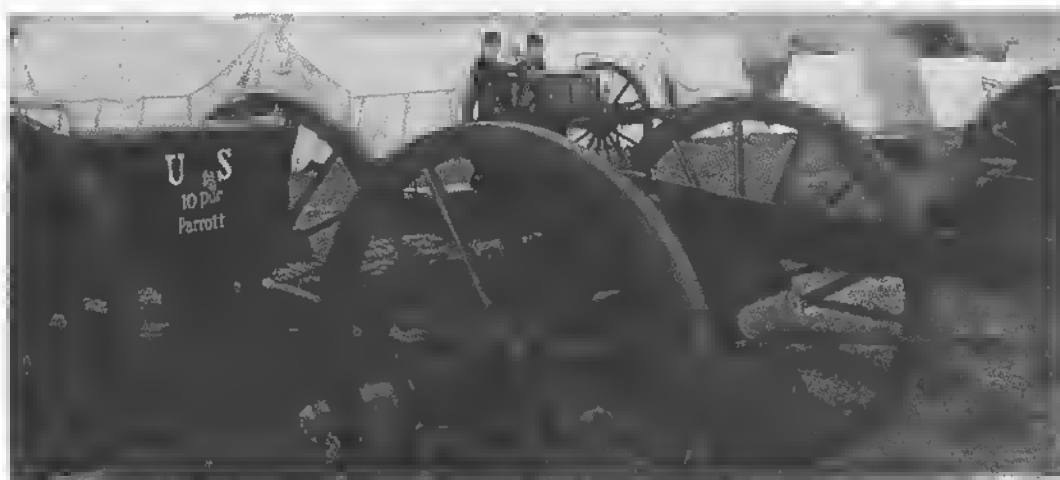
An original photograph of a Union cavalry private posing next to a 12-pdr. Napoleon cannon. Like the re-enactors he wears the dress uniform jacket trimmed with yellow and with brass shoulder scales. Points of difference are the forage cap, covered with black oilskin, instead of the dress hat; and the sky blue trousers made regulation on 16 December 1861, instead of the dark blue type which were regulation before that date and which are correctly worn by the re-enactors. (New York War Museum)

Below:

Union cavalry re-enactors in full dress uniforms ride past the Union artillery park in the camp ground. Plumed hats and brass shoulder scales are authentic for this early stage of the Civil War. For 'Fourth Bull Run' the participants managed to put very nearly 200 mounted cavalry into the field; 'dismounted cavalrymen' were not allowed to participate.



Part of the Union artillery park in the 1986 re-enactment: the gun in the foreground is a 10-pdr. Parrott rifle. No less than 54 artillery pieces were assembled for 'Fourth Bull Run': full-size, firing replicas made of the same materials and by the same methods as the originals and authentic in every detail. For \$4,800 you too can be the proud owner of an iron 3-in. rifle; or for \$5,500, of one of these 10-pdr. Parrotts. For those with less to spend, a mere \$3,500 will secure you a mountain howitzer. Finance arrangements are available through the manufacturers — Shenandoah Arms, of P.O. Box 372, Mount Jackson, VA 22842, USA — who will also supply you with a full range of the necessary artillery implements.



for 35 troops and up. Only ACWCC officers commanding brigades were allowed to wear rank insignia higher than that of a captain.

There was some fear that since there are so many more Confederate than Union re-enactors, either some Confederates would not be allowed to participate, or that some would be forced to change sides, if the two 'armies' were to be kept in proportion. In fact, the actual numbers of men present allowed everyone to stay on their chosen side.

On the Union side there were 1,625 infantrymen; 94 mounted cavalrymen; and 245 artillerymen manning 26 cannon. On the Confederate side there were 2,255 infantrymen; 97 mounted cavalrymen; and 272 artillerymen crewing 28 pieces. In addition, 204 men and women participated as civilian sightseers, local inhabitants, reporters, undertakers and artists; while another 1,235 women attended, in period dress, as 'camp followers'. Finally, there were 78 sutlers. This gave a total of 6,105 participants, of whom perhaps as many as ten per cent had also participated in the 1961 Bull Run re-enactment.

MUSTERING FOR BATTLE

One of the most impressive sights on the afternoon of Friday 18 July was the arrival of the 274-strong 7th Louisiana Regiment. Made up of men from Texas and Louisiana,

this unit had taken a train from their hometowns to nearby Manassas Junction. There they disembarked; formed into ranks; and marched, with colours flying and drums beating, the five miles into camp — just as the Confederate reinforcements actually arrived shortly before the battle of 1861.

The largest single unit attending the re-enactment was 'The National Regiment', with a registered strength of 867 Union infantrymen. Commanded by Terry Daley from Mary-

land, the unit was actually made up of members of a number of smaller individual units who generally participate separately, but who gather together for major events. The units range from the zouaves of the 5th New York Regiment to the standard Union infantry of the 26th Pennsylvania Volunteer Infantry Regiment's Company K.

Other large units were assembled from many smaller groups. These included the 237 men of the North Carolina Battalion; the

233 men of the 'Army of the West' from Missouri; the 200 men of the 'Department of the Gulf' from Florida; and the 165 men of 'The Stonewall Brigade', largely from Virginia.

Between them, the participants set up no less than 5,173 authentic tents. There were authentic camps for both Union and Confederate armies, set up in a military manner with company streets running between enlisted men's tents, separated from those of the officers.

Between the two camps were tents and sales areas for the 51 sutlers who chose to set up in an authentic manner. Anybody could in fact have arrived in their area with absolutely nothing in the way of uniform, accoutrements or weapons, and could have walked away an hour later completely equipped from head to toe — though lighter by several hundred dollars! A band-stand was built in the centre of the authentic sutler area, and different bands (including the 4th Georgia Band; and the string band of the 97th Pennsylvania Volunteer Infantry Regiment, actually from northern Florida) entertained the participants every evening.

THE FIVE-DAY PROGRAMME

The organisers set up a schedule covering the period from 9 a.m. on Thursday 17 July, when the camps opened, to 4 p.m. on Monday the 21st, when they closed. Most groups used Friday for drilling and practising manoeuvres. On Saturday

THE COST OF 'RE-ENACTING'

To take the field authentically turned out as an American Civil War soldier is not an inexpensive business. A re-enactor wishing to equip himself from head to foot as a Union infantry private, with high-quality reproduction items bought from several of the large suppliers in this field, would be facing approximately the following expenses:

M1852 muslin shirt	\$18.95
Foot trousers	48.50
M1851 brogans	60.00
Forage cap	21.50
Fatigue blouse	47.50
M1854 waist belt	8.50
Belt plate	3.50
M1850 cap box	12.50
M1855 bayonet & scabbard	32.50
M1855 cartridge box	38.50
Cartridge box sling	8.50
Cartridge box sling plate	3.50
Haversack	22.50
M1858 canteen	29.50
M1853 Enfield rifle-musket	250.00
Total	\$605.95
(in sterling, approximately £425.00)	

morning there was a mandatory drill for all units from 8 a.m. until noon, and there was also a 'school of the battery' for the artillery. A 'school of the musician' was held on Saturday afternoon; and an evening tattoo finished the formal events of the day at 6.30 p.m., followed by a full dress military ball — and for those of less formal tastes, a barn dance — on Saturday evening. On Sunday non-denominational church services were held, and a Roman Catholic mass was conducted by an actual US Army chaplain who wore period dress and conducted the service in Latin.

The battle took place from 1 p.m. on Sunday afternoon, and lasted about two hours. Because of the differences in numbers, the average Union participant was in action longer than the average Confederate: most Union units were engaged for just under two hours, and most Southern regiments for just under an hour and a half. With the intense heat, and given the fact that they had already been drilling for some time that morning, many exhausted participants drifted away from the scene of action in ones and twos throughout the actual battle. By 3.30 p.m. it was all over.

The event was filmed by two different organisations. The National Park Service sent a crew from its Audio/Visual Center in Harper's Ferry, West Virginia, who took stock footage for future programmes. According to the event's organisers, this was the first time that the National Park Service filmed a re-enactment not under their own control; it was thus a big step towards achieving recognition for the authenticity and seriousness of the participants.

The second film crew came from a Maryland company, Classic Images. They filmed in order to produce a 30-minute video cassette programme on the Battle of Bull Run for schools. In addition, they produced an hour-long home video covering the entire event, which was a big

seller among participants'.

Many participants stayed on for the Monday, when the National Park Service allowed them on to the National Battlefield Park (without weapons) for a commemorative ceremony.

Events now in the planning stage by the ACWCC are a re-enactment of the battle of Cedar Mountain on some date close to 9 August 1987;

and an encampment near Antietam around 16 September 1987 — though the big event of the coming year promises to be a Shiloh re-enactment in Tennessee around the first week in April. There are also plans for a Gettysburg re-enactment in early July 1988; a recreation of the Wilderness campaign in early May 1989; and of Appomattox in April 1990.

Readers interested in attending these events can write for news and applications to: ACWCC, P.O. Box 19486, Alexandria, VA, 22320, United States of America.

There is only one magazine specifically directed toward American Civil War re-enactors: *The Camp Chase Gazette*, at 398 Cinn/Zanesville Road N.E., Lancaster, OH, 43130-9308, United States of America. Subscriptions are \$15 annually inside the USA, and \$25 (payable in US currency) overseas. This magazine includes a schedule of future events — the current issue lists over 40 — together with letters, reviews of books and of replica products, reprints of classic Civil War books, and articles related to re-enactment activities. **MI**



'Classic Images' (0075-2 Majors Lane, Columbia, MD 21045) market the video for \$49.95 plus postage. It is not absolutely clear if this product is compatible with UK systems, so what overseas postage charges apply; we suggest interested readers enquire direct to the company.

A Union gun crew man a bronze 6-pdr, at the 1986 event; and (left) an original photograph of a light artilleryman. Like the re-enactors, he wears the uniform jacket trimmed in scarlet, sky-blue trousers, and a forage cap. Unlike them, however, he wears the sabre belt with the regulation light artillery sabre, and has a Colt stuck in his belt. (David Schrimm)





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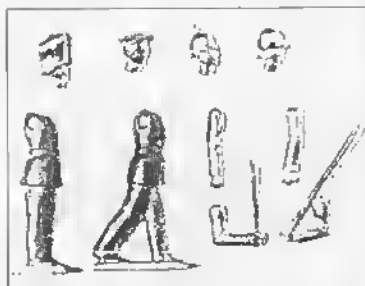
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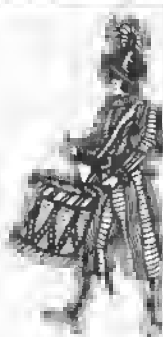
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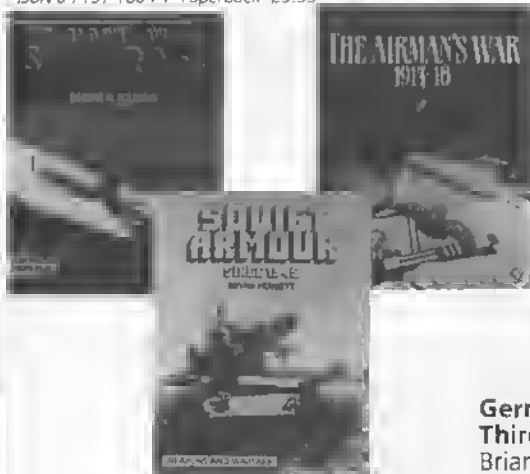
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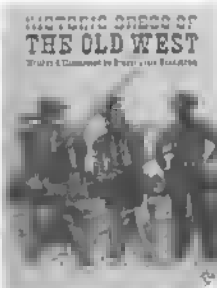
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THOTHMES III, 1482 BC

ANGUS McBRIDE

Thothmes was born in c.1510 BC; our sources are open to differing interpretations of even basic chronology. He was the son of Thutmose II, fourth Pharaoh of the great 18th Dynasty, and of a concubine named Ast. He should not, therefore, have been in line for the throne; but his childhood coincided with the latter stage of one of those succession crises in which the need for a strong ruler clashed with the accepted principles of descent. When the dynastic smoke cleared, as it were, the child prince found himself taken as consort — after his father's untimely death — by the princess Hatshepsut: his father's widow and half-sister, and his own aunt.

For the next 22 years this formidable woman ruled the empire, while the growing prince was kept from any meaningful responsibility. She abrogated his rights; assumed the styles of royalty, and even of manhood; and devoted her attention to religious ceremonial, to the ruin of Egypt's military preparedness. One result was an open rebellion by a coalition of Syrian princes led by the king of Kadesh, which threatened Egypt's position throughout Palestine.

During his years of powerlessness the young prince became renowned as an archer and big-game hunter. He may also have cultivated useful contacts among the military. There can be little doubt that he dreamed in frustration of the glorious conquests, from Nubia to Mesopotamia, of his mighty grandfather Thothmes I.

His chance came with Hatshepsut's death in January of 1482 BC. After a swift and ruthless purge of all tenants of her rule, he assembled an army of perhaps 10,000 men near modern Qantara; and by April that year was leading them across Egypt's north-eastern border towards Gaza. From there he pressed on to the foot of the Carmel range north-east of Joppa; and learned that Kaish and his allies had occupied the city of Megiddo on the far side of the range. A council of war was held.

Overmastering his generals, who preferred two easy but circuitous routes, the young king declared for the hard, direct route through the mountains. He had sworn at the outset 'I shall not make my valiant soldiers march before my Majesty'; and he kept his word, leading the army in person. Attacking

the rebel outposts in the pass, the Egyptians forced their way through without delay.

The Syrians' extensive camp spread southwards from the walls of Megiddo. Inexplicably, they did not appear seriously to have interfered with the Egyptian army as Thothmes led it down out of the pass, and manoeuvred southwards, pitching camp along a small river. 'On the morning of the 21st day of the 1st month of Summer, the feast of the nine gods, the King arose,' says the chronicle of the scribe Tjaneni, 'His Majesty went forth in a chariot of electrum, arrayed in his weapons of war, like Horus the Smiter, Lord of Power.'

Characteristically, Thothmes led the decisive division of his battle-line in person. This seems to have been the north-east division, which drove between the flank of the rebels' concave formation and the fortress. Their furious onset broke the Syrians' line, and they fled — only to find that the citizens of Megiddo had locked them out. In desperation they clambered over the walls on hastily-lowered lengths of cloth.

An attack at this point might have proved decisive; but the Egyptian troops, long unused to campaign discipline, ignored orders and fell

upon the huge booty of the Syrian camp. This reportedly included over 2,000 horses and 900 chariots, huge herds and grain stocks, and 200 lb. of gold and silver. Nevertheless, Thothmes now faced a long siege before Megiddo fell to him at last.

Over the next 12 years the warrior Pharaoh conducted at least 15 more campaigns in Syria and Palestine. In his 33rd regnal year he marched through Kadesh; fought his way to Careemish; and — using boats carried on ox-wagons from the Mediterranean, 250 miles away — crossed the Euphrates into the territory of the Mitanni. Here at last he was able to set up a boundary stele next to that of his revered grandfather.

This remarkable king was a determined, charismatic general, inspiring great loyalty. The old soldier Amenemhab promptly recorded two occasions when he had saved Thothmes' life: once at Megiddo, when the Syrians tried to make the Egyptian chariot horses unmanageable by loosing a mare among them; and once on a elephant-hunt. A remarkably strong and fearless hunter, he was interested in the flora and fauna of captured territories. He was pious, active in religious endowments, and is said to have displayed some artistic flair. His foreign policy was far-sighted; and he took great pains to train his son, Amenhotep II, in military skills.

His final passing in March 1450 BC was recorded by old Amenemhab: 'Now the King had accomplished his length of days in many noble years of valour, strength and triumph . . .'

In the reconstruction on p. 52 the Pharaoh stands outside his camp east of Megiddo some time in December 1482 BC. After seven months the weary siege is coming to an end: the king of Kadesh and his allies have been starved into submission. Soon at least one of the Syrian princes will be forced to kneel before Thothmes, who will seal his victory in traditional fashion by braining the defeated

Below:

Gold statuette of Tutankhamun, showing the rear of the khepresh with a very prominent disc-pattern. (Smithsonian Institution, Washington)



The Pharaoh Thothmes III; a green slate statue in Cairo Museum. The traditional false beard was never worn with the war-helmet.



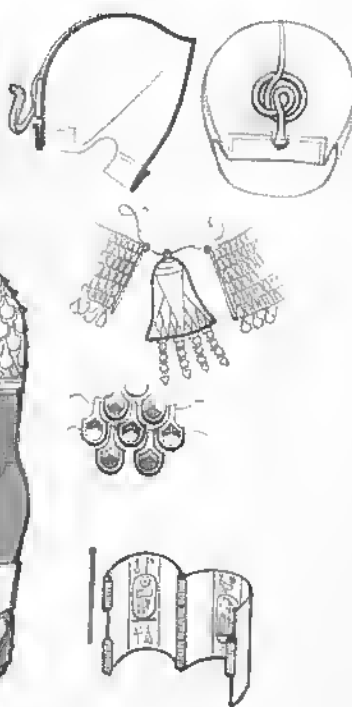
leader with his mace.

Thothmes was only about 5 ft. 4 in. tall, but stocky, broad-shouldered and strong. He had a prominent nose, and brown hair — though this last would never have been seen by his subjects, since a Pharaoh's hair was always concealed either by a wig or by a headdress of some kind. Interestingly, the Pharaoh's formal false beard was never worn with this particular headdress: the war-helmet or *keprsh*.

The *keprsh* was introduced into the royal wardrobe in c. 1570 BC, at the rise of the New Kingdom. Its curious but graceful shape has no known antecedents, but remains much the same through succeeding centuries (though somewhat taller by the time of Ramesses II, c. 1250 BC). No example survives, so the many painted and carved representations repay careful study. It is always painted as blue, but this was an Egyptian artistic convention for silver metal. It is often found covered with a pattern of circles, almost certainly representing metal discs attached to a moulded leather base, probably over a wicker frame; and was tightened by two (or four) trailing, decorative streamers.

Thothmes wears here a scale-armour corselet, but this is evidently not intended as serious protection; it is symbolic of the body-leathers of the hawk war-god Monthu, and the lightly-laced enamel scales leave the lower torso unprotected. Over the corselet he wears another very important symbol of divine protection: the wings of his tutelary deity Horus. The front tie has been turned into a symbolic clasp between the hawk's claws, in which Thothmes' name is written. Over his shoulders he wears the cape-like broad collar of the nobility, balanced by a hanging counterpoise behind the neck; the collar covers the upper laces of the wings.

His bracelets bear his names, framed by cartouches and surmounted by the double feathers of Amon.



(Left) General arrangement drawing of the rear of the costume shown in colour on p. 52. (Top right) Details of the *keprsh*; the inward-rim from and back presumably acted as reinforcement, as did the prominent transverse ridge. The royal serpent motif is shown in the head-on drawing with head and head omitted for clarity: note this exact arrangement of coils — as if about to strike — which is distinct from the unwhirling arrangement of the snake's body on other head-dresses. (Right) Details of the rear counterpoise of the collar; the enamel scales of the corselet; and the bracelets.

The waist-belt of woven leather also bears his name. The skirt is of pleated linen, always white, and overlapping in front. Hanging from the belt is the highly characteristic 'apron' of metal and semi-precious inlay on leather, also bearing the royal names, flanked by sun-crowned cobras. The woven leather 'tail' hanging from the back of the belt is a stylised reminder of the bull's tail carried as a symbol of strength and virility by the early kings.

The simple sandals of woven rushes are purely functional, and will be handed to a servant (who

places them on his left upper arm) when the Pharaoh mounts his chariot. Highly decorated sandals, such as those accompanying the mummy of Tutankhamun, were intended for the harem, and had no place on campaign.

While the person of the Pharaoh is not protected physically in any meaningful way (in fact, many common soldiers were better equipped to withstand blows and missiles), he is well guarded by magic symbols — and to the Egyptian mind these were more potent protection by far. Moreover, in the van of

battle (where Thothmes could usually be found) the king was surrounded by a human wall of personal guards: even his head was shaded by a wide fan carried by a footman.

The Pharaoh's weapons were carried by one or more body-servants. The bow-case illustrated is from a contemporary carving at Deir-el-Bahari; the curved sword from a number of sources; the bow and its decorative hand-grip from a contemporary tomb-painting; and the unusually-decorated mace head from the Seventh Pylon at Karnak, on which Thothmes is shown delivering the death-blow to a whole cluster of 'Asiatics'. [M]

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(*The source of the chronological conventions followed here — other authorities differ, by as much as 20 years.)

Below left:

The so-called 'Cleopatra's Nefertiti', the one on the Thames Embankment and its pair in New York, were originally set up in Heliopolis by Thothmes III to celebrate his third jubilee festival. These elements of his names and titles can easily be identified in the central column of inscription on each face of both obelisks.

Thothmes' full title consisted of five names which proclaimed his divine status and the authority by which he ruled: 'The Mighty Bull appearing in Thebes'; 'The Glorious King like Re in Heaven'; 'Magnificent in Rising'; 'Made Strong in the Approval of Re'; and lastly, 'Child of Tehuti' or Tehuti-mes — transliterated variously as Tuthmose, Tuthmosis or Thothmes (pronounced 'Tou-meez'). We can only guess at the original Egyptian pronunciation. (The Babylonians used his fourth title 'Men-Kheper-Re' and pronounced it 'Manakhipiriya', which may be a fair approximation of the Egyptian.)



**THOTHMES III,
1482 BC**

